JOIN in and CELEBRATE

SACRED DANCE GUILD

newsletter

34

Winter Issue 1975-76

XVIII 2

THE SACRED DANCE GUILD
invites you to the 1976 JUNE Institute....

CELEBRATION ON BLUE MOUNTAIN

June 22 - 26, 1976

BE ON THE ALERT FOR:

1. The President's Message.
2. Your SDG History Editor's Message: "Thank you all for sending me materials that can be used in the history of the SDG. I hope I will continue receiving items from people all over the country who have been a part of the SDG. These materials can be earlier than 1958 because I want to explore the period prior to the actual organization. I am also interested in candid assessments of the SDG and its activities over the years. Also, anyone with a vision for the future of the SDG?...SOS!!!! Someone has the permanent records of the SDG meetings. Please forward them to me as the acting Recording Secretary." Carlynn Reed' 31 Church St., Shelton, Conn.66484

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Deadline dates for Newsletter items:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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Special Announcements

Jan: 31: Saturday Workshop, Doug Adams, Lancaster, Pa. Contact Alice Rader.
Feb: 13-15: Worship,Music,Arts Festival, Springfield, Ohio, Wittenberg U. Contact Merry Beth Pietila.

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Feb. 14: Dance in Worship Workshop, 10-3, Old First Presbyterian Church, Lafayette, Ca., Contact Susi Morgenstern.

27-29: Interpretive Dance Workshop Mrs. Ann Smith, leader. Contact Rev. Jerry Schumm, Plymouth Church 3429 Devon Rd, Miami, Fl. 33133.

28: Rocky Mtn Sacred Dance Guild Workshop. RMSDG Mbrs, leaders.

28: Workshop. Bob Yohn, leader, Contact Vira Klawe, Congregational Church of Huntington, Long Island.

29-Mar 2: Dance in Worship in Camp settings. Contact Sr. Collette Brice, Mar-Lu-Ridge Camp and Conference Center, Jefferson, Md.

(Con'd. Pg. 29)

SACRED DANCE GUILD.

a corporation with international membership devoted to sacred dance in worship

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MESSAGE from the PRESIDENT
Martha C. Yates
Cape Cod, Massachusetts
November, 1975

The Sacred Dance Guild organization represents each of us, our work, our dreams. We are in the process of creative discovery and, hopefully, understanding where we have been; where we are now; and where we most want to go as a group.

Sailing off the shores of Cape Cod, even the 2nd Mate (me) learns quickly about charts, buoys and direction. If you take the rudder for even a short time, you can pull the ship far off course in a matter of minutes. It takes energy and concern to continue toward a particular destination without getting blown off the course you have set. When you take the helm, you note the compass direction, the wake behind you which says where you have been, and you fix your eyes on a landmark or buoy you can steer by. Buoys not only mark a course but most frequently warn about shallow water or rocks. So a skipper has to be alert or pay the price of a wrecked ship or wrong destination.

As your new Sacred Dance Guild Board takes the "rudder", we are being cautious, yet strong - careful but venturesome. Heaven help us if we are not willing to change. But we want to move with wisdom. We have set up an Advisory Planning Committee to make an in-depth self-analysis study of Sacred Dance Guild. This Committee membership is made up of Past Presidents and current leadership including Toni' Intravaia, Newsletter Editor. A questionnaire has been circulated for feed-in of ideas and thinking. We're asking things like, Who are we? What is our identity? Our unique quality as an organization. Where did we start and with what purpose? To achieve what goals? Where do we most want this organization to go - what is our course?

An Ad Hoc Committee has been appointed with Carlynn Reed as Chairman to work with Mary Jane Wolbers on content for our annual institute and meeting at Kirkridge two years away - 1977. This follows a spirited brain storming session last year resulting in suggestions and concerns about this time together each year. Both of these groups: Advisory Planning and Ad Hoc will report at the next Board meeting and form a composite picture of our emerging "course" for the next few years. Evaluation and change are the meat of our life and growth. One thing becomes increasingly certain - that our membership changes and as persons move out of full participation in sacred dance pursuits in their individual lives they tend to drop out of the Guild. The problem becomes one of changing with the changing composite of membership so that the Guild does not follow past members' direction nor at the same time lose its soul. So we are analyzing ourselves.

Example: In earlier days we tried to grain leaders who were already skilled and experienced when we met together for workshops and institutions. They then took this back to their groups and choirs - new material, new robe ideas, choreography and music. In recent years we have moved toward encouraging whole choirs to attend with no thought to uniformity of experience or dance skill. This is true for regional workshops as well as our annual institute. We need the numbers to finance the workshop. A single program to meet the needs of both neophytes and experienced dancers is difficult. One thing is certain, we all seem to want better dance technique performed with more respect, sensitivity and understanding of worship in the church. Both disciplines, dance skill and religious motivation are of equal importance. So we are studying the problem, getting the facts. Our immediate goals for everyone are still:

1. Increasing membership in the Sacred Dance Guild.
2. Organizing and participating in Regional Workshops.
3. Contributing funds to our memorial fund for scholarship help.

We are a healthy, thriving group. One of the reasons is named Doug Adams, one fantastic guy. Fun to work with. A reconciler when oil is needed for troubled waters. And a doer. What a doer. He writes, speaks, believes, cares, organizes and inspires all of us to do more publicizing in our regions. The Sacred Dance Guild owes Doug a debt of gratitutde for his one-man team which carries all of us along on its momentum.

And Toni' Intravaia pulls it altogether

and miracle of miracles produces a spectacular newsletter publication every few months. A labor of love and commitment to Sacred Dance Guild beyond duty!

And Mary Jane Wolbers whose energy is not to be believed. Almost single handed Mary Jane pulls our annual institute into a living, breathing reality at Kirkridge where we have the opportunity to learn, share and build. A rich and wonderful experience for everyone who comes.

And every member of the Board and the officers and Regional Publicity Directors. You are each very special and we all build on what has been achieved for us in the past. So communicate and we'll hold that rudder with integrity. Happy 1976. May it be the best yet.

Martha C. Yates,
President

Minutes of Sacred Dance Guild Board Meeting, October 4, 1975, Lexington, Massachusetts

Present: Martha Yates, Priscilla Richardson, Sybille Volz, Mary Johnson, Joan Sparrow, Robert Yohn, Gloria Costano, Jary Yoos, Carlynn Reed.

It was voted the minutes of the last meeting not be read.

Item: Thanks to Jackie Meadows who called from California with good wishes. And Mary Jane Wolbers who called. Katy Clark sent greetings, also Joan Huff. And Doug Adams with lots of ideas and good work.

Item: Special vote of appreciation to Katy Clark and Kathy Muir for outstanding job on the new brochures.

Item: Joan Sparrow is serving as Corresponding Secretary. Brochures are distributed by Joan in the East; by Mary Bell in the Midwest (East of the Mississippi) and by Doug Adams in the West.

Item: Sacred Dance Retreats and Workshops were discussed: one for leaders only, higher fees for invited leaders because of rising costs, Board support in leadership, workshops on the road, doing several cities. Ad hoc Committee co-chaired by Carlynn Reed and Gloria Costano will submit suggestions to support Mary Jane Wolbers' Institute program and other workshop possibilities, looking ahead to 1977.

Item: Advisory Planning Committee. Martha appointed an Advisory Planning Committee made up of Past Presidents of the Sacred Dance Guild to do long range study of the Guild and make recommendations for direction, goals, and working plans. Katy Clark and Kathy Muir to serve on this committee.

Item: Mary Johnson agreed to have the application for non-tax status completed by an attorney in New Hampshire.

Item: It was agreed that we will ask for ideas for an SDG symbol which could be used on a pin as an organization logo. Purpose: fund raising, identification and membership expansion.

Item: Expense reimbursement: It was agreed that expenses incurred on behalf of the Guild be submitted for the record. Authorized expenses will be reimbursed or if the Board members wish, they may have a receipt for charitable donation.

Item: Toni' Intravaia was cheered with a special commendation for her immense contribution of work on the Newsletter for all of us.

Meeting was adjourned.

Respectfully submitted,
Carlynn Reed
Recording Secretary

News Note.!!!!!!!! Credit where it belongs. Your President made an error in giving credit to Kathy Muir for the job on the new brochure. Kathy is good help but the job was done by Katy Clark, Mrs. Collins Clark, and, incidentally, Collins himself. Katy pulls it altogether and that is the biggest job of all. Dave Wiltse, printer, performed the task of production. Doug Adams suggested including the Honorary Members in place of the symbol on the blue insert - along with the notation of exact States to be covered by the Regional Publicity Directors. Katy, bless her, did the all but impossible follow-up and correct addresses and finding out how everyone wished to be addressed (Mrs., Ms., Miss or whatever) and husband Collins pasted all the

corrections of Doug's phone number on the umpteen brochures. Dave Wiltse made the original layout of the brochure. So thanks are due to many, but primarily to the master pilot: Katy Clark. Thanks Katy for an impossible task well done and much appreciated by all of us.

+ +

MASSACHUSETTS WORKSHOP ---Report

+ +

The Hancock Church on the green in Lexington, Massachusetts was host for a workshop on Saturday, October 4, 1975. It was organized primarily by Jary Yoos of that church and Joan Sparrow. They had contemplated a spring workshop, but delayed it until fall in order to have adequate lead-time. Jary had assistance from Sybille Volz; Joan got helpful advice from Martha Yates.

In July they established the workshop date and decided on leaders so that these could be announced in the fall NEWSLETTER. Not being able to decide on two leaders, the solution was to have three! They were Martha Yates, Robert Yohn and Cora Wells.

In September over 200 fliers were mailed and publicity was sent to eight periodicals in the area and one radio station. More than sixty people attended the 9:30-4:30 program.

Cora Miller Wells, a professor of dance at Bridgewater State College led the morning session. The group explored movement with variable dynamics both personal and interrelational. Cora stimulated the group's creativity.

Two films were shown after lunch. One was The Brandenburg Concerto by Ohio State. The other featured Ted Shawn and Miss Ruth St. Dennis.

There was a time for sharing and solo as well as group works were presented and enthusically received. Accompaniment was record, piano, and singing and poetry spoken by the dancers, so it was a varied offering.

Robert Yohn, SDG member and a professional dancer with the Erick Hawkins Dance Company, stressed technique. He presented patterns of movement for across the floor group practice.

Martha Yates, President of the SDG closed the day with demonstration of dance/drama. She discussed elements in a Christian worship service, elements in drama and elements in dance. These were applied to a creative group choreography for "The Lost One" involving a voice choir, a solo dancer, and various sized movement groups. She emphasized the importance of balancing good worship, good drama and good dance - each as important as the other.

"Bit" Reviews

From Dance Magazine, September, 1975
"Where do they go when the dancing stops?" by Mimi Marr

"....Dance and Religion
"During the last ten years a renaissance has occurred in the return of dance to religion. Although there are still some prejudices against it, mostly among those who have never had an opportunity to witness or experience, dance has begun to reestablish its place as a direct source for religious expression and involvement. Movement choirs, congregational participation in simple movement responses, and fully choreographed dance-dramas no longer elicit raised eyebrows or public outrage. Here one could combine a religious calling either as a profession or as an actively contributing church member with an understanding of the most fundamental motivation for dance since the beginning of time--the revelation of man's spiritual essence...."

From Seedbed (ARC society for the arts, religion and contemporary culture, Inc., 16 East 56th Street, New York, N.Y. 10022)

"...Veja Vetra has just returned from Mexico where she danced at the National University of Mexico and on television..." (November-December, 1975 issue)

"Christianity and Literature is a 'small quarterly published by the Conference on Christianity and Literature, a national organization of scholars interested in the relationship of Christianity and Literature, and dedicated to scholarly excell-

ence and fellowship among college level teachers of literature'. (Inquiries can be made to Arnold R. Hoffman, Editor, Christianity and Literature, Dept. of English Adrian College, Adrian, Michigan, 49221.) (November-December, 1975 issue)

*

From Missionhurst, 4651 N. 25th Street, Arlington, Va. 22250, November 1975

"...Japan...'O Bon' - Festival of the Spirits - Ties With Those Who Have Gone Home - ....Originally, the 'O Bon' was the feast of the spirits of the deceased, who are invited back home for thse days. The feast is celebrated at the full moon of mid-August; stifling hot days with a soft cool breeze in the evening....The highlights of the celebration are the 'O Bon' dances. At night people in summer dress, with colorful kimonos, gather in front of the temples. The squares are lighted by hundreds of paper lamps with candles. Color and music are everywhere and everyone dances. There are flutes and percussion instruments and the musicians have their fair share of saki.

"Again, originally the dances were meant as entertainment for the spirits visiting the family or saying 'good-bye' with the promise of coming back the following year. Right now, however, the religious meaning has disappeared and the dances are purely folkloric with special dances in some areas. The television camera brings the variety of 'O Bon' dances into the homes of millions who do not have the opportunity to participate personally either as dancers or spectators...."

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H I S T O R Y

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Leo Lester Peduzzi, Boston, Massachusetts in May, 1955 submitted to Boston University Dance--A Creative Art With Emphasis on Religion, a Thesis Submitted to The School of Fine and Applied Arts in Partial Fulfillment of the Requirements for the degree of Master of Music - and the following are excerpts:

"....The field of dance in the last few decades has exhibited a number of interesting changes.

"One of these changes has been the attempt to establish 'movement choirs' or 'rhythm choirs' in the churches. Within these choirs, those with the urge to create or the talent for interpretation, can make a personal contribution in the spirit of worship. Just as prayers of the church service are a direct expression or worship, religious dance is a direct emotional expression of a sacred idea, thought, or feeling through the art-form of movement.

"The problem therefore, is constructing a dance so effective and transparent that the spirit of worship comes effortlessly through simple movement. There is a power of directness in simplicity that cannot be surpassed by all the complexity in existence. One could cite enough examples of the use of simplicity for power to support a thesis for simplicity as the fundamental element of all great art.

"The greatness of religion lies in simplicity, the unaffected simplicity, the freshness of faith and the directness of truth and conviction. Therefore, religious dance should be characterized by the more simple and effective movements, and the simplicity of power that stems from respect for the humble artistic unit. Its purpose should be to lift the heart and enhance the beauty of the service with the same type of beauty, solemn, dignified and devotional rather than pretty, vivacious and sensuous.

"...Many theories have been written on the origin of the dance and most of them agree that in the beginning, religion was one of its primary stimuli. The dance has drawn a great amount of its substance from religion throughout recorded time, and probably before. Many differences in the dance of various regions of the world may be attributed to their similarly varying beliefs.

"...To think of dance is to think of movement, free flowing movement speaking for mind and imagination. No one person's power of movement expression is the same as another's and therefore there can be little restriction in the dance, imposed upon movement, if we are to allow free expression...."

(To be concluded in the Spring Issue.)

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THE GUEST COLUMN (Your Editor is submitting this letter on the Teatro Internacional Trek for all SDG members.)

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From Forrest Coggan:

"...Wanted to say a few words to SDG readers about our fourth and final T.I. (Teatro Internacional, a tax-exempt public foundation for arts & education stressing the heritage of the Americas) Trek pilot project just completed. Three of us went, at our own expense of course, into the Northwest (B.C. andAlaska) areas and to Hawaii to discover what we could of the 'Sea People' and present activities on dance heritage.

"You might be interested to learn that the Haida, Ilingit, and other large Indian groups are actively rejuvenating their traditions in art. The young people are going to visit the old villages during the summer months to steep themselves in the old ways and get inspired to do their own new things. Great!

"On the other hand, the Eskimo folks of the Bering Sea and Artic Ocean areas that we visited, tell us that there may be only one village where the young are even interested in the old ways. Right now the intensive dance activity lies with those 60-80 years of age. As you know the dances are very energetic, percise, percussive, nature experience oriented, and exciting although confined to small spaces in the winter months. They all sing. The drums are compelling.

"Many of the Guild, I am sure are acquainted with the older and newer Hawaiian and Polynesian dances. We would like to hear from readers of any knowledge of old rituals carried on by the ancient Kahunas (Priests/Healers/Scientists) or by any surviving practitioners of the old ways. Perhaps someone could write of this in the Newsletter since it would be important to all Sacred Dance people.

"Our trip was somewhat wearing in its present over-rich itinerary using 22 days, 80 vehicles (27 planes, 46 land vehicles, 7 boats) and 18 hotels. Twenty transport companies had to be coordinated. When this trip is made available as a study to the public (as with the other three previous - Inca/Peru, Carib/Trinidad, and Maya/Guatamala) it will be a sort of rare opportunity for a study tour, a high impact cultural indoctrination in the heritages of the Americas. Prices vary from $1,000 to $2,200 all inclusive and T.I. will offer this as near cost as possible. Groups will be limited in number (15-20) for more intimate experiences.

"Companions on these treks have been La-Rainne Jones of Fowlerville, Michigan and Bob Mieras of Grand Rapids, both active in Sacred Dance from time to time...."

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"A state arts council, for example, might set aside a sum of money--a few hundred or a few thousand dollars per year--for the purchase of dance films to be put into distribution by a statewide agency. Carried out over a few years, this can quickly lead to a sizable collection. It seems an efficient and effective way to provide a variety of dance experiences to a state's citizens groups and schools in addition to those supplied by various touring and resident dance troupes.

"Three state arts councils that I know of--Connecticut, Tennessee and Louisiana--have created such collections or are in the process of doing so. In three other states--New York, New Jersey and Indiana--similar collections have been established as part of formal statewide film libraries. There are probably similar programs in other states (I've heard rumors about Hawaii and Michigan, for example) and I'd appreciate getting any information about them...."

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children's corner

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(Ed. Note: The following "Using the Arts in Worship with Children and Youth" by Janet A Lee, Michigan was begun in the Fall Issue and is concluded with this issue. It is reprinted in part from Choristers Guild LETTERS, January, 1975.)

"An artist creates a banner, a dancer expresses his or her feelings through movement, a writer creates a litany, a dramatist can dramatize the scripture lesson, and suddenly worship is alive because it is a part of involved people. As a choir director/organist, I was reluctant to expand into areas of comparative inexperience, but the first break-through on my part came when some young junior age campers returned to our church after a very positive experience in sacred dance at camp, and wished to share it with the congregation. Since that time our church has become involved in many art forms in worship. All it took was that step of being able to say 'yes' the first time. Sometimes we are so fearful of criticism that we miss out on things which could add much to our lives. I can literally say that the use of the arts in my church was not started by me,but that 'a little child led the way,' and since then it has been one child after another.

Children Shall Also Worship...

"The sanctuary of our church is very plain, and the use of banners has been very effective. They are also used in the hallways, in the narthex and in the church school classrooms. They relate knowledge of the church's symbols and scripture, they acknowledge the inner feelings of those who have created them. They educate while they beautify. Many of the banners we use have been made by our young people of all age levels. Some of the banners have been inspired by anthems which the children have sung. Have the children draw pictures of what they feel an anthem is saying, give the pictures to youth or adults and have them transfer one of the pictures into a banner. Hang the banner up on the Sunday they sing that anthem. What the children cannot do because of their age, can be done by youth or adults inspired by the children, all creating and sharing in the finished work...

"During Advent children in our church are asked to light the Advent wreath. We have had brother and sisters, and family groups light the candles and read the accompanying scripture and then the choir and congregation sing an Advent carol. One church has the children decorate the Christmas tree during the Carol sing on the first Sunday in Advent, while others have special 'Hanging of the Greens' services. Trees can be interestingly decorated with mittens and socks, or with Chrismons, symbols of Christmas which are made by the children....

"Interpret through drama or dance the elements of creation. Have different choir members represent these elements. Based on the creation, 'In the Beginning' a cantata by R. Graham, Abingdon APM 469, dramatized or danced with the choir singing can be very effective.

"Some churches use similar things during worship, while some prefer to use them as special programs. During the worship hour children do worship, while creating these experiences at other times it becomes more of a performance than worship....

"Imagine my surprise when I picked up a

card announcing a workshop demonstration I was doing the next week on dance, and read "Interruptive Dancing in Worship.' I really think some people came to see just how interruptive dance was! I feel certain that many went away convinced that dance not only can be beautiful, but a very expressive way in which to worship.

"When beginning to use dance in worship use the words of an anthem, a hymn, or a spoken litany. After the group gains experience have them dance to a prelude or offertory using only instrumental accompaniment. It helps the congregation understand what is happening by writing into the bulletin a simple statement indicating what the dancers are interpreting. After the Congregation is more aware of dance, this aid will be unnecessary except in special instances. Sevdral times during the past few years, CG has printed diagrammed directions for interpreting anthems. However, many groups find it easier for them to create their own interpretations. Then it is theirs, and it has a deeper personal satisfaction for them.

"As the soloist or choir sang 'I Wonder As I Wander' by John Jacob Niles, the dancers danced in the aisles and led into the chancel area, each dancer taking a solo part for the different stanzas. At Easter the organist played 'Christ lag in Todesbanden' by Georg Telemann. The women (youth) came to the sepulchre on Easter. One of our youth girls said after the service, 'I never knew what Easter meant until I danced this morning.'

"The church historically not only encouraged the arts, but often commissioned them. In a day when the line between secular and sacred is becoming less distinct, it appears that the church in using the arts in worship is actually attempting to unite the church and the community. Anything which helps to build an awareness of the world around us, which sharpens the senses, and stimulates people to keener observation, and builds a self-confidence is important to all individuals. The arts and religion are both means by which we try to communicate Truth.

"Creativity needs freedom, experimentation and expression. We must discover ways which will encourage creative individuals to grow and to share their special talent. Creativity can't be 'taught' but it can be 'caught.' As musicians we need to stimulate creative minds, bringing together all of the people of our church through unified, creative, and fine Arts. The creative children of today will establish the church of tomorrow."

LETTERS TO THE EDITOR

(Ed. Note: This letter comes from Enid Portnoy of Morgantown, West Virginia, a non-member.)

"...I found the Sacred Dance Guild Newsletter fascinating. I'm so glad you sent it along. I read it from 'kiver-to kiver' and really have a feeling for its members and goals. It is very worthwhile; I had no idea it was National and the workshops mentioned sound tremendous....I have several thoughts about it: (1) a lot of books and sources mentioned I will mention to the Church Conference here on ' Appalachian School for Religious Leaders'--and I'll recommend your organization if you wish - about 300 men and women working in different ways in Church service stay on campus (West Virginia University) for this two-weeks school. I teach a one-week course in Communication and I always mention and discuss using dance in worship....I really would like to pass on some ideas on programs and pieces to use for Sacred Dance. Would this be possible? I am thinking particularly of describing a program called 'Slants of Light' in which we used dance, lights, slides, music and literature--but all concerned with light as 'Creation'--Biblical Creation first, then inspiration Creation, artistic or aesthetic Creation, and then Creation of inner spiritual resources--I'd love to try writing up a brief summary outlining what we used and how--Also I have several ideas from Hebraic and Israeli sources which might help someone...."

(Enid, do write it up. The SDG members would appreciate it very much! Thank you.)

##########

To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year).....$5.00
Regular (2 years)..... 8.00
Student (1 year)..... 3.00
Group (1 year).....15.00
Sponsor (1 year).....10.00
Sponsor (2 years).....15.00

NEWS OF SACRED DANCE ACTIVITY
(Listed Alphabetically by States)

ARIZONA -

Carolyn Hastings, Director, First Congregational Church, Sacred Dance Choir, Phoenix, reports: In November, for Brotherhood week, three of my dancers did an interpretation of 'O Jesus, Prince of Peace' by Hal H. Hopson. The music depicts the strife, conflict and hate of men and nations and ends with each one lending a helping hand, 'Lord, help us love each other, bring in the day of Brotherhood. Amen.' The dancers, one in red, one in white and one in black, were symbolic of all men and nations coming together as one.

For the Christmas Eve Candlelight service our music was 'We Have Seen His Star' by Mary E. Caldwell. The beginning of the number is quite majestic and tells of the journey of the Theee Kings in search of a King. I used three dancers robed in purple, red and blue. As they kneel the mood changes to almost a lullaby.....It is a most beautiful number, words cannot do it justice.

CALIFORNIA -

Doug Adams and Thom Jones led ten days of sacred dance classes at Cabrillo College, Santa Cruz in mid-August as part of the creative arts festival. Sessions included reenactment of historic Christian worship services with dance from the early church through the medieval period and the nineteenth century and climaxed in several worship services and art events in Santa Cruz. Doug reports that a particularly effective Pelvic Lord's Prayer was developed by one high school group under his direction at Cabrillo. In this choreography the pelvis is affirmed as God's creation (and not ignored as if it were created by the devil). The dancers begin in two concentric circles--all facing into the circle. The inner circle begins a pulsating movement of their pelvises from side to side that inspires a similar movement in the outer circle. As an act of giving birth, the inner circle then emerges with a spinning around the bodies of those in the outer circle (as the people sing "thy kingdom come.") On "give us this day our daily bread" the dancers are led by their pelvises toward each other into a closely knit grouping. On "lead us not into temptation," the dancers turn their backs to one another and bend over at the middle to hide their heads in the sand (ostrich fashion); and then on "but", right hands are raised up and then come smashing down to spank the person on the right and send them forth to "deliver us from evil" (another sign of giving birth as one slaps a baby on the behind to bring it to life). Doug reports that there is great good humor in this dance -- a humor that leads us to laugh with holy laughter and express truths about the coming of God's kingdom that could never be expressed without the pelvis and humor in worship.

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From Susi Morgenstern, Lafayette: "June through October I worked with a group of dancers from Mills College, two local churches, and a seminary. We participated in two services: At the Lafayette Christian Church (Disciples of Christ) on July 27 we danced 'Deo Gratias', 'Alma Redemptoris Mater', as the Call to Worship....

"On October 19, 6 dancers presented 'Amazing Grace' at the Lafayatte United Methodist Church. The dance functioned as the Assurance of Parden following the congregational prayer of Confession....

"On September 21 I worked with a group to present the Shaker song 'Simple Gifts' as a dance for a special Woemn's Sunday worship service. The dance was playful and light, relating to the theme of the service which was that all of us have different gifts to use as parts of Christ's body. Accompanied by a singer, piano, flute, and cello, the dance began in the chancel and spread over the entire sanctuary during a 'freezetag' section. The dancers were then freed by the call 'Alley, alley, oxen free!' and the dance

ended back in the chancel. The congregation also prayed and sang the Kyrie in simple movement, led by the dancers, and the service ended with a passing of the 'good word' 'We are the Body of Christ.'....

"On October 12, the same group presented 'Simple Gifts' as part of the service at the Tiburon Presbyterian Church. Immediately following the dance, the group led the congregation in the familiar responsive prayer which begins 'Lift up your hearts.' We used the precentor style so that everyone could follow both words and movement easily. At the end of the service, after a brief statement about the use of dance in early Christian worship, the congregation recessed playing rhythm instruments, dancing the tripudium and singing 'When the Saints Go Marchin' In.'...

"On Nov. 23 'Simple Gifts' was presented by the Sausalite Dance Choir at the Sausalite Presbyterian Church. On Nov. 7 at Moraja Valley Presbyterian Church I danced to a poem about hunger as the call to worship for the World Community Day sponsored by Church Women United. Later in the service the congregation joined in simple movement ending a prayer by stamping their feet and shouting 'Amen' as some early Christians appear to have done.

"...I have led several workshops on the history of dance in Christian worship: Youth Convocation (Disciples of Christ) Berkeley, October 11; Conference on Worship, San Francisco Seminary, San Anselmo, Oct 24 and 25 (co-leaders Mary Ann Finch and Marjorie Smith); a workshop entitled 'Liturgical Dance: Heritage and Practice,' at the Teachers' Faire, Mountain View, Nov. 21 and 22; several liturgical dance sessions with a house church connected with the San Francisco Young Adult Network Ministry, beginning Jan 11..."

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From Elaine Friedrich, Santa Monica: Members of a Santa Monica prayer-dance group participated in Huntington Beach in a service for World Community Day (Church Women United) on November 7. Gwen Bowles and Diane Cooley danced to a poem read by Elaine Friedrich. Later the three of them led the congregation in simple movements for the Lord's Prayer and for a benediction.

"Teach us to listen
to sounds larger than our own heartbeat,
that endure longer
than our own weeping in the dark.
Give us quiet moments:
So we may hear the grief of the wordless
stranger,
the breathing of those who are walled away
from the rest of us.
Draw us close to the unseen child
so as we may feel its bony hunger.
Let the new idea speak
unafraid, its meaning to us
and let us speak to it, also without fear.
And give us the humility and power
to hear quickly
the little green seed of hope sprouting
lest we trample it not knowing it is here."

Lillian Smith

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Jolene Beard, Delhi: "We began learning interpretation to 'Be' by Neil Diamond ...We are now learning 'Oh, What a Beautiful Morning' for the Bi-Centenial Dance Program."

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Anne Owens, Director Sacred Dance Choir of the First Congregational Church, Auburn: Five members of our dance choir practiced between summer schedules and vacations to participate in an ordination service for our church's new Associate Minister. His wife joined us for the occasion. We were asked to dance 'How Great Thou Art.' The Chancel Choir provided the music background.

"The piece is really quite difficult to choreograph because of the tendency toward pantomime and the rapid mood changes. The length and the piece had to be cut due to our time limit and the choir was used to singing the piece very slowly. These difficulties were overcome by singing the first two verses - chorus - last two verses - chorus - thus cutting the length down; speeding up the tempo; using movement that was in syncopation or double speed from the straight tempo being sung. The entire sanctuary was used, as we moved a great deal. The dance was extremely well received, even from the many theologians who took part in the ordination service and were openly critical of the new minister's request that a dance choir participate.

"For Christmas, the entire dance choir participated in a music service of celebration. There was a processional dance to 'The Invisible Piper,' sung by the chancel choir, and accompanied by organ, flute, tamborine and bells. The entire congregation was invited to move to the traditional hymn, 'The First Nowell', with the Chancel Choir and Sacred Dance Choir moving to the verses and the congregation singing and moving with us to the chorus. The dance came at the end of a service full of vocal and instrumental music, drama, and other more creative aspects of worship. With the congregation still gathered together and standing, the prayer and benediction was said.

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Joan Basore, director, the Liturgical Dance Choir of the First Presbyterian Church of San Anselmo, has had an exciting Fall. "We shared a program of dance with the Womens Assoc. of St. Luke's Church in October. In November worship service, five dancers did 'Psalm 8' with words read from the RSV Bible and music 'Trois Gymnopedies' by Satie played by guitar and three flutes. The following week they shared 'Psalm 8', 'All Good Gifts' and 'Amazing Grace' in a worship service at Santa Venetia Presbyterian Church. The whole group worked on 'Carol of the Bells' accompanied by the handbell choir, and three members presented 'O Holy Night' for Christmas services..."

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Elaine Friedrich, Santa Monica: "While visiting in England this spring, I tried to contact people interested in sacred dance, with only minor success. However, I did watch rehearsals of a group which meets at the Institute for Christian Studies, Margaret St., London. They were preparing for participation in a Whitsunday vesper service at St. John's Wood. The choreography was quite demanding, but beautiful, interpreting the Pentecost story with the wind and fire (flame-colored scarves) and using a maypole at the end to symbolize rebirth and new life....In Poole I contacted Mr. and Mrs. William Douthett, Jr., who had just arrived with their Sacred Dance Group of Boulder, Colo. Paula Douthett is a delightful and enthusiastic dancer who is using her talents for the glory of God. The group and their school in Boulder are a work, a faith, sharing in workshops, seminars and worship services wherever they are led....There is a booklet on "Worship and Dance" published at the University of Birmingham where there is some activity in religious dance, but unfortunately I did not get there to investigate....An ecumenical workshop in Coventry included dance in the development of a vesper service which was presented at Coventry Cathedral on a Sunday evening in May."

COLORADO -

From Carla Gilbert, member of First Plymouth Sacred Dance Group: "Members of the First Plymouth Sacred Dance Group have participated several times in the last couple of months. They danced 'The Lord's Prayer' to further expand on a series of sermons about the Lord's Prayer during the morning worship. Most exciting was the sacred dance group's part in welcoming our Associate Minister Jim White at his Installation Service Nov 9. An interpretation of the Prayer of St. Francis with background music of classical guitar was requested by Jim. Of significance for all present, members of the church, visitors, dancers, but especially to Jim, was his inclusion as part of the dance.

"At a contemporary service, Nov. 16, the dancers presented and danced choreography to music 'I am' sung and played by the Jack Castle music group of Lorretto Heights College. The dance was choreographed to invite the congregation to join a line forming a circle around the sanctuary outside the pews as a final ending to the song. A repeat of this dance was done at the Mile High Church of Religious Science, Sunday Nov. 30.

"We shared choreography and danced the 'Pavanne of the Angels' from the Christmas Cantata, 'The Story' by Emma Brody Rogers for the Christmas Eve service, accompanied by the children's choir.

"As a Member of Jubilates, my main work has been as co-ordinator between Jubilates and the churches for whom we've helped with Succoth Festivals--Univ. Park Methodist Church and the Littleton United Church of Christ. This involved meeting with the various members of the churches and suggesting ways for them to participate in the festival. Another function with Jubilates has been working with the children of Jubilate dancers. They pre-

sented an interpretation of 'the Holly and the Ivy' for the AAUW, Golden Foothills Chapter and as an offertory in the morning worship at Christ Church, UCC, Denver, Dec. 7.

"One of the most exciting things I've been asked to serve as an evaluator of a Master's degree thesis project for Arline Davis, CSU, Ft Collins, whose subject is Liturgical Dance. Her project is to choreography and present Lloyd Pfautsch's 'Day For Dance', Sunday, Dec. 14 in Greeley using dance students from the dance dept. at CSU. I believe she is the first candidate in Dance at CSU to choose Liturgical Dance as her emphasis."

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Betty J. Walker, member of the Jubilate Dancers, reports from Lakewood, Colorado: "In October, I worked with the senior high school students and young adults at Littleton, UCC for their Succoth Festival. I choreographed and directed the dance 'Itee Milvanon'. This was a dance done by the young women of marriageable age. They would gather in the vineyard and dance while the men of marriageable age would come to watch and take the hand of their chosen one. The women danced the first verse, the men responded in the second verse. They danced around one another during the third verse and finally joined hands and danced together, signifying their commitment to one another, during the last verse. These ten dancers were joined by other age groups to learn the 'Mayeem'....

"I also had the pleasure of helping to choreograph and direct the Jubilate Dancers in the 'Hora Mechona' (A Joyous Work Song). This music is very fast and reminds one of spinning wheels so that is how it was choreographed. We started out in spokes of a wheel, came together in small circles, formed our spokes in a circle again - using a progression of steps to increase in speed with the music....

"Marion Reynolds and I danced 'The Gift of Love'-American Folk Tune, at Christ Church, UCC for their Stewardship Sunday and at Littleton, UCC on their Loyalty Sunday. The dance was done during the offertory. At Littleton, the church choir sang the song while at Christ Church the Thompsons sang it as a duet. Both ways were equally effective....

"The Christmas service centered on the 'Cambridge Service of Nine Lessons and Carols,' with abundant candlelight. Our Sunday school children used masks they had made to dramatize the nine lessons. Examples, The Seed- Genesis 3:8-15, the masks were Adam, Eve, and the serpent; The Covenant, Genesis 22:15-18, the masks were the angel and Abraham, etc.. The Jr. High students did the first five lessons and all of the church school children took part in lessons 6-8. The children first brought their gifts (canned food or clothing wrapped in white paper) forward, then they took their place, with the mask, in the manger scene, while the congregation brought forth their gifts. The Jr. Choir, a soloist, or the congregation sang a carol after each lesson. Three candles on each side of the altar were lighted by acolytes after the lessons, totaling 54 in all. After the ninth lesson, 'The Word'-John 1:1-14. The minister lighted the Christ candle, then his family candle and passed the Light of Christ on to the congregation. All were standing in a large circle around the sanctuary and the Light was passed until all the candles were aflame. We joined together singing 'Silent Night' and recessed out.

"The masks from the Christmas service are being saved to display at our church Music and Arts Festival on January 25, 1976. At this time the Jr. Choir will present 'Let George Do It,' a musical for young voices by John F. Wilson, words by Marti McCartney. I am doing the choreography for this play and helping to make the props. I'll write more about this exciting experiment next time."

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Carla Gilbert and Betty J. Walker led a workshop at Littleton, UCC on Sunday, December 28, 1975, after the morning worship service. This church had been studying holiday customs of other lands and wanted to do some folk dancing. We started out with 'Mayeem', which they were familiar with, and then concentrated on some Swedish folk dances. They learned 'Gustov's Skoal', 'Swedish Waltz', and the 'Swedish Varsovienne'. They had requested Swedish dances so we tapped Carla's resources, she teaches folk and square dance for the Lloyd Shaw Foundation, and we used her record kit, too...."

From Lynne Battey, Denver: "The Rocky Mountain Sacred Dance Guild sponsored a series of Master Classes in October. Three sessions with three different local dancers were offered. The final session was a worship service choreographed by class members who had been divided into small groups....The three Denver area dancers working in the master classes represented three very different styles of contemporary dance. Gloria Winber who teaches in Denver has her own company and has studied with Martha Graham, Murray Louis and the late Charles Weidman ...She does lecture demonstrations in the Denver Public Schools. The second one was Jane Tanenbaum who danced with the Martha Graham Company and has been on the faculty of Eastern colleges....The third session was done by Heather Keen Wing who has studied with Barbara Mettler and has done liturgical dance. She has also done dance therapy at Louisville Seminary and is currently teaching Structural Patterning and works with Structural Integration.

"The Capitol Heights/10:30 Community combined Dance Choir participated in the Thanksgiving Service at Capitol Heights by dancing to 'Succoth Poem' by L. Battey. They danced 'Psalm 150' by Austin Lovelace. In the combined Church school the Advent theme is Christ's culture. The dance choir is teaching Jewish Folk Dance in the various classes and all joined in dancing at the Christmas Celebration on December 21, directed by Lynne Battey.

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(Ed. Note: The Jubilate Dancers' letterhead is lovely, isn't it?)

Jubilate Dancers

Betty Walker, publicity person for the Jubilate Dancers, Constance Fisher, director, report from Denver: We have shared many worship experiences since our last report.

"Connie and six of our dancers attended the Rocky Mountain Area UCC Ministers Retreat at Camp La Foret, in August. This was a moving experience for all in attendance. At the morning worship service, Mark Miller, pastor of Lakewood, UCC, gave a seron in dance. The congregation responded by moving with the minister and dancers to various parts of the service ending with Mark leading all of us, singing, hands joined, outside in front of the chapel for the benediction....We moved from our circle into a 'human crush' shouting with voices, hearts, and hands uplifted in response.

"In October, 'The Rejoice Mass', Lederhouse, was presented on World Wide Communion Sunday at Englewood UM Church. The choir and four instrumentalists that accompanied us were members of this church. Something new was added to the dance 'Gloria' for this service. The Jubilate members made small 18x24 inch banners, each having a different Christian symbol on it. These were carried in a processional by some of the dancers, using the tripudium step, while others began the dance in the chancel area. All joined together in the uplifting of arms and banners near the end, with all recessing out together.

"Sunday October 26th, we shared in a Jewish Temple Service and Succoth Festival at Littleton UCC. All of the people of this church took part in preparing for this celebration. They studied scripture to learn about our Jewish heritage. Many of the children and young people learned dances and songs. The women made honey cakes and the men helped to build the Succoth Booth. The service began with Rev. Clark, 'Rabbi Bob', bringing forth the golden pitcher filled with water, as the priests long ago would draw water from the city well, stop at a special place where people would meet him and sing, 'And we shall draw water with joy from the wells of salvation'. The congregation responded with shouts of joy and people of all ages joined the dancers in 'Mayeem'. Words to this song come from Isiah 12:3-4. The children danced 'Hineh Matov'. The words of this song are from the Psalms, 'Behold how good and pleasant it is when brothers and sisters shall live together in unity.' The priest then gave the meditation. The Jubilate men danced in response, 'Eli Eli', based on Psalm 22. The steps of this dance are taken from actual movements of the Chassidic Rabbis. This dance brings to mind the ninth day of the Succoth Festival as it is now celebrated, for the Jews parade in the synagogue giving thanks for the Torah. Next, the Jubilate men brought forth candles, as the priests long ago would come forth with silver trumpets, great menorahs burning, excellent dancers

dancing with torches, instruments and song After this joyous 'Torch Dance' the Temple Service ended and we prepared for the Succoth Festival. The women of the church brought out the honey cakes and the men brought the cider. While the tables were set up to hold the feast, the children gathered so they could begin the festival singing and processing to the Succoth Booth with their gifts. The children came in a double line singing three Jewish songs, 'To the Suka', 'Gaily We Celebrate', and 'Sukot'. They brought corn, squash, grapes, apples, etc. to the older people to tie on the booth. They stood in a circle to dance and mime 'Sukot'. The children sat down and the Jubilate women danced 'Mechol Ovadya' (Miriam's Dance) Exodus 15:20....'Itee Milvanon' (Dance of the Daughters of Zion) was done by the high school and young adults of this church. 'Dodi Li' was done by the Jubilate women in response to this betrothal dance done by the youth. 'Hora Mechona' (a joyous work song) was the last dance in the festival. The priest and parents blessed the food, and all enjoyed the honey cakes and cider. Following the benediction, the Jubilates began to sing 'Shalom' and wind in a line throughout the congregation asking all to join in the singing and dancing of life.

"November 6th we did an evening Succoth Festival with University Park United Methodist Church....

"December 2nd, ten of the Jubilate women participated in the Golden-Foothills Branch, AAUW Christmas program. It was held at Holy Cross Lutheran Church. The title was borrowed from the book "You Can Choose Christmas', by Clyde Reid, well known author and director of the Center for New Beginnings, in Denver. ...All of the readings used in the program were taken from this book. The service started in darkness as we were grouped around an unlighted Christ candle. The reader lighted the Christ candle and began to read while each of the dancers lighted her candle and processed around the room singing 'O Come, O Come, Emmanuel'...'Joy to the World' (George F. Handel) was danced by ten women wearing scarfs around their shoulders as a symbol of joy. The tripudium step was used in the choreography. The scarfs were used in diferent ways throughout this dance. 'The Dance of Announcement' (Lloyd Pfautsch) was next. This was sung by our soloist, Paula Murphy. She was accompanied by Linda Wilbanks on recorder and Jan Tadlock on the drum. The six dancers used a golden hoop with colored ribbons attached to it in Medieval style, to symbolize Christ and unity. 'The Nativity'- from the 16th Century York Nativity Play rewritten by Anne Malcamson was presented in drama, dance and mime by three of our women. The characters included Joseph, Mary and the Star. This is a humorous, as well as tender play about the nativity story. Six of our children danced 'The Holly and the Ivy' - English Carol, the boys and girls wore long pants and skirts. The girls wore crowns of ivy on their heads and the boys held a holly wreath to use throughout the dance. Three women danced beautifully to 'Sweet Little Jesus Boy' - Spiritual. The program was closed with 'New Christmas Morning Hallelujah' - Spiritual. Two New Orleans jazz steps were used as basic steps for this dance. The sequence, hand and arm movements, and floor patterns added design and interest. All of the music was sung by our soloist.

"December 7th and 14th, our group performed 'A Day for Dancing' by Lloyd Pfautsch, as a Christmas concert during the morning worship services at Christ Church UCC, Denver and at Holy Trinity Lutheran Church, Littleton. The choirs and instrumentalists at each church provided the accompaniment for the dancers. This program is a modern setting for nine traditional carols taught to children in the 14th and 15th centuries, accompanied by dancing. Various props were used in these dances--scarfs, a hoop, shirts, stoles, and balloons. We all made a short blouse to go over our leotard and skirts this year. The sleeves are flared and they look like a Medieval costume. The material used is a multi-colored silken fabric of red, orange, yellow, purple, blue and green. They look beautiful with all of our colors. The men had stoles made from this same fabric...."

(Ed. Note: In the Spring issue there will be an article concerning the Rocky Mountain Sacred Dance Guild's The Newsletter!)

CONNECTICUT -

From The Dancers of Faith 1975 (Mary Redgate, Naomi Rappoport, Maureen Bruno, Margery Libscombe, Marsha Taube, Cathy Valenchik, Ann Doglias, Dian Hamilton) who took part in the presentation of Portrait

of Louise - Dancer of Faith, October 8, 1975 Recital Hall, Arnold Bernhard Arts Humanities Center at 8:00 p.m.: On October 8th The Dancers of Faith and friends crowded into standing room only of the Recital Hall of the University of Bridgeport. The event was the presentation of a full length portrait of their director-choreographer and friend Louise Mattlage, former teacher of Contemporary Dance at the University and founder of The Dancers of Faith 25 years ago. The portrait given to the University of Bridgeport by The Dancers of Faith and friends will hang in the Arnold Bernhard Arts Humanities Center where the celebration took place. Preceding the presentation The Dancers of Faith gave a program of several dances old and new, including the '100th Psalm, premiered at The Yale Divinity School in 1954, and 'Faith', the substance of things hoped for, the evidence of things unseen premiered October 8th at the University of Bridgeport.

"Mrs. Julia Halsey, wife of the Chancelor emeritus of the university,officiated. Rabbi Samuel Silver of Temple Sinai of Stamford spoke of the portrait Ms. Mattlage has engraved in the hearts of all those who know her and her work. He praised the use of her many faceted talents as dancer, choreographer, lecturer, and author of two books 'Dances of Faith' and 'Faith D ncing'. Father Gerald Devore, Catholic Chaplain of the University spoke of the connection between dance in the church and dance in education and its place in the contemporary world. Reverend Jay Trichenor, Protestant Chaplain of the University, spoke of the beauty and reverence the Dancers of Faith projected in their frequent appearances in schools, Universities, Synagogues and Protestant and Catholic Churches, and of the creative talents Ms. Mattlage encourages in her dancers.

"The oil painting by the well known artist Ruby Haflich symbolizes the spiritual quality of Louise Mattlage when dancing. It is in shades of yellow against a brilliant blue sky and clouds. Dean James Hamilton of The College of Fine Arts accepted the portrait in behalf of the University.

"On October 23rd The Dancers of Faith appeared at the conclusion of a conference on Women and Religion in the Cathedral of St. John the Divine in New York City, sponsored by the Temple of Understanding and United Nations International year of Women.

"After this date, Louise Mattlage will assume the title of Artistic Director of the dance group. Some members have been a part of the group since its inception. They will continue with local performances during the coming season.

"Ms. Mattlage will continue with her lecture-demonstrations which she has twice taken around the world. She will immediately be involved in a new project this winter with an outstanding musician-organist, Harold Frantz, of Miami, Florida. He is composing a 'Cantanta for First Corinthians 13' for her with organ, piano, flute, full choir, and solo voice. This work in progress will be taken on tour early in 1976."

(Ed. Note: On behalf of the SDG, Congratulations, Louise!!!)

FLORIDA -

From Jane Mudgett, Lake Park: "...I would like to report a very successful introduction of Sacred Dance to the UCC Church here in Lake Park last Sunday, November2. It's the first time I included the congregation moving with me on the refrain while I moved to the verses of the hymn 'For the Beauty of the Earth,' and the congregation fully responded...A great feeling."

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From Margaret Taylor Chaney (now of Oberlin, Ohio): "...On November 20th and 21st I led two 3-hour workshops with 12 high school students who take a credit course in the Music Department of Twin Lakes Hgh School in West Palm Beach, Florida! The course is on Rhythmic Choirs and most of the numbers are of a broadly religious nature. Miss Virginia Carpenter teaches the music courses.

"On December 6 and 7th I led two 2-hour workshops on Symbolic Movement at Holy Trinity Episcopal Church in Gainesville, Florida. There were 36 young adults - men and women - who were most responsive and gifted. We closed with a one hour presentation on Sunday evening with participation by some of those attending the workshops and by myself plus the showing of my 10 min 16 mm. film on 'Appalachian Mass.' There will be at least 2 new members for SDG from this group.

"I have also given solo programs for a

Clearwater Club and for the Bay View Gardens Christmas Program..."

HAWAII -

From Donna Carson: "Dance choir at First Presbyterian Church of Honolulu presented an interpretation of the hymn 'Now Thank We All Our God' for Thanksgiving Sunday. I gave the history of the hymn and choreographed the dance for three of us to do while the choir sang. Then we asked the congregation and the choir to join us in moving to the first verse while the minister sang. The congreation was very moved by it, and the organist cried. This was the first time sacred dance had ever been done at the church. I've also taught the Sunday School classes the gestures to the Lord's Prayer and the children will be teaching the congregation at an evening communion service December 7. At the same service they will be learning the doxology in movement. Then, for Christmas Eve the same dance choir danced to an Advent hymn. The organist was so excited about all this that she asked friends from the Honolulu Symphony to play trumpet, oboe, and flute for us since these instruments would sound beautifully for the hymn I had chosen: 'Ye Sons of Men, Oh, Hearken.'..."

ILLINOIS -

The "Christmas Cantata" by Lubeck for two voices (Joyce Hesketh, Alice Eddins), violin (John Wharton), flute (Joyce Bottje), piano (or organ) (Cathy Tate, Nancy Gillespie) and danced by Toni' Intravaia was part of two worship services: January 4 at the First United Methodist Church at 8:30 as the Anthem and at 11:00 at the Church of the Good Shepherd as the Anthem of Dedication. It was also performed as part of the annual Christmas program for the Morning Etude Club (Member National Federation of Music Clubs).

On December 14 "Joy", "Love" and "Peace" were part of Wesley Foundation on the Southern Illinois University Campus worship service. Toni' Intravaia choreographed for Rebecca Shelby, Kathy Andersen, Ginger Ramsey, Cece Floyd and Kathy Casey.

On September 29th for the Youth Concert Series, Carbondale, Illinois, Toni' reports: Marianne Webb, organist and dancers from the Repertory Dance Company did religious dance "The Ten Commandments" (Bach's Two Preludes based on the Ten Commandments), "Peace" (Schuman's Canon), and "The Burning Bush" by Berlinski. These three pieces were also the Morning Worship for the closing day of the Illinois Federation of Music Club's State Meeting. They have been featured also in the programs given in the schools. Mrs. Intravaia also did the "Ten Commandments" as part of the Herrin, Illinois "Woman's Day of Prayer" and as part of "World Day of Prayer" in Carbondale, Illinois.

INDIANA -

Mary C. Bell, Indianapolis: "Because I missed the August deadline, I have some late news to report. On Tuesday, April 29, Rev. Donn Doten from University United Methodist Church in East Lansing joined me in a program for North United Methodist Church in Indianapolis on 'The Creative Use of Dance in Worship.' During the two hours, we explored the use of movement to poems, music, and scripture, pulling from programs we had done before. I did some illustrative movement with a group from North Church, using 'All Good Gifts' and 'We Can Build a Beautiful City' from Godspell and a dramatic reading from Phillips New Testament John 13:1-17. Donn and I worked for an hour in the sanctuary, showing how certain works can be transferred and adapted to the structure of the chancel area. We did parts of a Christmas Eve program with movement entirely to scripture, with Mary's Magnificat as the theme. Interpreted 'The Creation' by James Weldon Johnson as a two-some, then invited all present to join me in movement as Donn recited it again.

"Sunday, May 18, I did an interpretation to a contralto solo 'The Greatest of These' by Daniel Moe in both the 9:45 and 11:00 o'clock services at North Church; it was inserted between the Offering Anthem and the Scripture, notated as the Now Testament.

"July 6-12 - I served on the staff for my third and last year for the Grand Rapids District Jr. High Creative Arts Camp at Wesley Woods United Methodist Church Camp. During the course of the week, used 'By My Side' from Godspell, 'Close Every Door' from Joseph's Dreamcoat and a reading 'The Art of Taking Time to Live' by Wilfred A. Peterson.

"I am presently involved in a committee of three persons, Dick Bruner, John Stroh, and myself, from North U. Meth. Church, that plan a monthly creative worship service on Sunday mornings. On October 26th, the dance group of 8 danced to the song 'There is Only One River' taken from the album called "Peter" -also did some total group movement to 'Christ Takes From' by Kent Schneider. The November 30th Celebration service was themed 'Bits & Pieces' by Lois Cheney...Kathy Ellrich and I did a dance interpretation of 'Cat's in the Cradle' by Harry Chapin and Sandy Chapin. This was very effective with a slide show on an upper level behind us. Not entirely dance, but closely related, was a dramatic interpretation of the scripture of the Prodical Son; done along the line of the parable in Godspell....great way to involve older people in movement. We closed our service with the entire group of worshippers dancing to 'Allelu, Allelu, Praise Ye the Lord.'...."

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From Sister Adelaide Ortegel of The Center For Contemporary Celebration, West Lafayette, Indiana: "Sr. Adelaide Ortegel of the Center For Contemporary Celebration, located on the campus of Purdue University, led a multimedia Christmas celebration with jazz innovator, Rev. Kent Schneider, entitled 'The Burst of Christ.' This event was presented at DePauw University, Greencastle, Indiana on December 14th and included dance, drama, traditional carols and new seasonal music. The five student dancers choreographed Schneider's jazz setting of 'We Three Kings' and 'The Burst of Christ'.

"Dance, jazz, film and fluid lights will combine on March 6th in Indianapolis for the 10th anniversary celebration of Rev. Kent Schneider's ministry in jazz and the church. Schneider is director of The Center for Contemporary Celebration, West Lafayette. Assisting Kent is Sr. Adelaide Ortegel. The concert entitled 'Come Share the Spirit' will be held at North United Methodist Church at 8 p.m...."

IOWA -

Priscilla Bair, LaPorte City, Iowa: "I would like to share with you how I have been using interpretive movement for quite some years. I have from time to time had dance groups, and have done solo work myself. But the greatest satisfaction has come as I have led groups of people in participating in the movement themselves. These have been youth groups at their regular meetings, rallys, or summer camps, groups of women of all ages, people of all ages and sizes at summer camps and retreats. At first I might talk about interpretive movement, what it means to me, and what it means as a worship vehicle. Sometimes I demonstrate a number. But then everyone takes part, and discovers for themselves the joy of praising the Lord with the whole body. Most of these people are inexperienced in movement. So as I go along, I explain the symbolism of the movement, giving them easy-to-follow instructions, have them sing the song with me, and by the end of the time, I have shared my own faith, theologized a bit, and hopefully inspired them to a renewed faith of their own. Whether in groups of 20 or 60, there are always those who are profoundly moved to a worship experience. And that's what it is all about!

"It is hard to be specific about the nature of all this: it can be done outside, in a sanctuary, in fellowship hall, or wherever. The music is usually sung by all; readings from the Bible can be used, or hymns, or poems; recorded music is fine; active, swingy things are good for relaxing folks; children love the game-like things; nobody has to be perfect and there are no finished products. The whole point is participation in an experience that frees, relaxes, opens, releases, and yes, even heals!

"I received my 'training' for Devotion-in-Motion in Camp Farthest Out, a non-denominational family camp experience. There are camps in nearly every state, and each one has an hour a day of 'rhythms', with everyone in the camp participating. Margaret Chaney has been a leader in these camps, as I am. Her book, 'Look Up and Live', gives a wonderful background for this type of work. If you have only performed, or have only been a part of an organized dance group, I would like to suggest you try your hand at leading the whole group in rhythmic worship activity, and see before you the joy people can have of discovering a new dimension of worship."

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Jane Hulting, University Lutheran Congregation, Iowa State University, Ames: "...The only dance we've done liturgically thus far was during the Offering for our Thanksgiving service, as an encouragement for the congregation to leave their seats and come forward bringing their gifts or an indication of their gratitude to the altar on which had been placed pumpkins, straw baskets, etc. Because our chapel is splendidly designed in a hexagonal form with altar in the center, we made use of the aisle spokes for the 4 dancers. As we entered, a soprano and guitar did two verses of 'Praise to the Lord, the Almighty, the King of Creation', as we did our movements of praise. The organ then took over and the congregation sang the other verses as they came forward. Surprisingly, there seemed to be no shyness about coming forth, all sprang up en masse...and the people we had planted in the congregation to lead the affair were not really needed. All in all, we felt very positively about our first effort and wish we'd had time to organize something for Christmas. Thanks for your organization. I regard it as very supportive."

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Marilyn Parks, Plymouth Congregational Church, Des Moines, Iowa: "Plymouth Church believes that the arts and religion should be part of our BiCentennial celebration. On October 12, we held an authentic Shaker service; complete with Shaker music, dancing and history. There were nearly a thousand in attendance (2 services) for that Sunday. Thanks to Doug Adams and the 1975 Sacred Dance Institute the Shaker dances were authentic and very warmly received.

"On the Sunday preceding Thanksgiving the Rhythmic Choir danced to 'All Good Gifts' from Godspell. This was also performed at a local nursing home. The girls were enthusiastic about extending their ministry to include elderly shut-ins. Perhaps we can do more of this--next time will include the residents for even though confined to wheel chairs they could do finger movement, etc.

"Christmas Eve included a candlelight performance of 'O Holy Night'. This is traditional for our choir and the only thing repeated from year to year."

MASSACHUSETTS -

Stanley Arendholz, Boston: "Presently, I'm involved in creative dance at Sargent College ...Although it isn't sacred, neither is it profane. Rather, the emphasis is on the therapeutic value of dance....

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Joan Sparrow, Orleans, reports: "Joan Sparrow was asked to present a lecture-demonstration on Sacred Dance for the Fine Arts Department of the Orleans Women's Club, November 13th in a private home. Many of them were unfamiliar with the idea of sacred dance and did not know the Guild existed.

"Joan choreographed four poems and had a reader assist her. The first poem was about Love, entitled 'The Masquerader', written by a local poet, Carl Kelly. A domino hand-prop and ankle bells were used for this dance. Next were two poems by Anne Morrow Lindbergh. For 'A Final Cry' she wore a 'necklance' of red and gold paper leaves; 'Space' was done without accessories. For 'Mending Wall' by Robert Frost, Joan wore, poncho-like, unbelted jerkin of coarsely woven wool in earthy browns and greens. Her last dance also done without accessories was the '8th Psalm' which she recited while she moved.

"Parts of the lecture came between each dance. She concluded the program by repeating all five dances successively. Several people told Joan that it had been informative and inspiring."

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Carol Davis, Director, Motion Choir, First Parish Church in Dorchester: "The Choir participated in the worship service on the first and last Sundays in October, which is designated as 'Loyalty Month' at First Parish; this is the time when all members of the congregation - both present and past - are encouraged to attend services to demonstrate their loyalty to the church. Special events are held, there is a Kickoff Dinner, and attendance is recorded in the monthly church bulletin in November.

"On October 5, we offered a premiere presentation of a new work, 'I Love Thy Church, O God.' Four girls wore pastel robes - accompaniment was by organ and mixed choir. Choir members selected the Hymn because they 'thought the music was inspiring and the theme was appropriate for our celebration of this month.'

"On October 26, we danced again at the request of the minister and with the enthusiastic approval of the congregation. Since there was not sufficient time to choreograph another new interpretation, the Choir chose 'The Lord's Prayer' by Malotte from their repertoire. They wore white robes accented withcollars in shades of purple and fuschia, and were accompanied by organ with mixed choir."

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Jeanné Sanders, Director, The Trinity Dancers, Framingham: "The Trinity Dancers, a group of 7 girls and 2 boys, last danced at the Old North Church in Boston on August 17, as Mrs. Sanders read Bible passages and talked of the symbols used. They danced to 'Our Father', 'Alleluia', 'A New Man's Song', and 'Song of Love' and 'Carol of the Advent.' Old North Church (a tourist attraction) has Evensong on Sunday afternoons, therefore the congregation included people from all over the U.S. and three ministers from other states talked to me afterwards concerning the starting of sacred dance in their churches (Alabama, Texas, and Michigan).

"The group's Christmas Eve program for St. Blaise Catholic Church in Bellingham is an annual event for the group. They danced 'Deck the Halls', 'Carol of the Advent', 'O Holy Night' and "The Drummer Boy.' For St. Elizabeth's Episcopal Church, Sudbury, we did worship for Ephiphany. The Youth Group is writing a show for May, and Jeanné Sanders will choreograph.

"We also have a program for Youth Groups and CCD classes in which they come to our studio and for 1½ hours we assist them in ideas for dances for their churches. This is interdenominational."

MICHIGAN -

Teresa Mackraz, Liturgical Dance Choir, Grand Rapids: "The Liturgical Dance Choir at Central Reformed Church in Grand Rapids, presented an 'Evening of Worship' at a special Christmas service on December 20th. The adult vocal choir san 'Ceremony of Carols' by Britten and the group of 8 dancers interpretted five of the selections..."

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Dolores Holm (nee Schuldt), Waterford: "Our Christmas program at Peace Lutheran Church of Waterford presented a sacred dance done by five of our sixth grade girls: 'Silent Night.' The Christmas Program and dance group are led by Mrs. Holm. The Nursery classes sang favorites, led by Kim Pace guitar."

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From Karen Russell, Muskegon: "Youth choir did 'Get All Excited' developing it into a congregational dance...first time tried and everyone seemed to enjoy it and 'got all excited'....For Christmas Eve we had a candle dance using women and youth choir. I joined the choir doing a Christmas Cantata - dancing several segments. We hope to begin an ecumenical city-wide youth choir in January and will keep SDG posted on the progress..."

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Janet Lee, Clawson: "The Detroit East District of The United Methodist Church - Detroit Conference - is holding a Fine Arts Festival in March, 1976. One of th the events is a Workshop in Sacred Dance geared to beginners in an effort to instill enthusiasm for dance in the local churches. The Resource Leader will be Nels Andersen of Saginaw...."

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MINNESOTA -

Virginia Huffine, Rochester: "A Celebration, 'Walden', with words of the philosopher, Henry David Thoreau and music of Franz Schubert, devised by Darrell Eubank, was presented at the Rochester, Minnesota, Unitarian-Universalist Church in October. Virginia Huffine danced to the music selection 'Dawn' appearing as Night, in a black cape with silver stars during the musical interlude and as the words were sung, discarding the cape to appear in an orange-yellow dashiki to represent the rising sun. A selection of the words follow: '.... We must keep ourselves awake by infinite expectation of the dawn....Only that day dawns to which we are awake....'(Thoreau). (This complete service is available from the Beacon Press, Unitarian-Universalist Church, 25 Beacon St., Boston.)

"At the Christ United Methodist Church, Rochester, Minnesota, at the Thanksgiving Eve Service, Mary and Ann Beckenbaugh presented an interpretation of Bach's

'Now Thank We All Our God.' Also here was given a cantata and dramatization 'A Night for Dancing' by Hal Hopson, by the children of the Church School during the Festival of Carols in December."

MONTANA -

Doug Adams led a half-day workshop on sacred dance at Billings for students and adults at churches and students from Rocky Mountain College in mid-November.

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Marty Grohusky, Kalespell: "The Laudate Sacred Dance Group of Kalespell, Montana, began its second year in September with eight dancers, a vocalist, and a guitarist. In October we were videotaped in an effort for us all to grasp the group as well as individual effect. Some selections will possibly be used on a local television station in the future.

"The first 2 presentations this year have been for senior citizens groups. Five dances were presented at each including a prayer, a folk song, and a Jewish folk dance. In addition our preschoolers joined us in a celebrative song session with the senior citizens. A devotion including scripture is given at each program as well as a brief history and explanation of liturgical dance.... "

NEBRASKA -

Betty DeGrazia, Lincoln: "Our dance group of four this year, led a harvest procession in both services on Thanksgiving Sunday. We wore a long peasant apron over our liturgical dance dress and, in the first service, a contemporary one, we included three children and danced the 'Hora' while the congregation sang a Danish Harvest Song. Then the congregation came forward and placed canned and packaged food stuffs on the altar for the neighborhood pantry....On Christmas Eve we led the choir in a procession 'On Christmas Night', a Somerset Carol. We also danced Kodaly's 'Christmas Dance of the Shepherds'--a Hungarian peasant dance using crossed sticks placed on the ground..."

NEW JERSEY -

From Barbara Miller: "This past summer and fall proved to be a busy and active one for me. I continue to travel from church to church presenting an hour program on 'Worship thru Dance' whenever an invitation presented itself. Generally we average about two programs a month. This service is based on the Key 73 interpretation of 'The Lord's Prayer' and uses both verbal and movement in congregational response. Music varies depending on theme and time of year. Some pieces are 'Lord of the Dance', Carter; 'In Rememberance', Red; 'Hello Baby', Red; 'Weave Me the Sunshine,' Denver; 'Keep the Rumor Going,' Edwin; 'Petition', Edwin;'23rd Psalm,' Edwin; 'Reach Out and Touch,'Brown; 'He Loves You', Wertzen; 'Sandles', Wertzen. The list is endless. The audiences range from a mixed congregation, to Youth groups, to all women.

"In September part of an evangelism and social concern program held two workshops on 'How to Start and Develop Movement in Your Church and How It Can Be used as a Teaching Tool'. We had a total of 45 young people and adults from 66 churches.

"In October, I held two workshops for the Liturgical Arts Festival on how to Start a Dance Choir. I have been working on developing a 'stool choir' using non-dancers sitting on stools and working in unison and in counter-point movement. It is very effective and works well with Sr. High level.

"In December we presented the Christmas story from 'Celebrate Life,' Red, using 15 members stool choir and main characters doing simple statuary images. We also just completed a large Presbytery worship--a 200 member choir and brass band, and over 700 participants responded in music and movement. It was very exciting and not one person 'sat it out.'

"All this is in addition to my teaching Art History and Basic Drawing at Passaic County College and art at St. John Baptist School in Mendham, and working in two nursery school curriculum with creative movement for pre-school children, boys and girls. After exhibiting in New Jersey I had my first exhibit of painting and sculpture in New York city in October. Life is joyful, busy and moving all the time..."

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Lucille J. Eggers, director of an Interpretive Dance Choir at the First Congre-

gational Church, Park Ridge, N.J. reports: "Works now in process are: 'Day for Dancing' by Lloyd Pfautch - Thanksgiving Processional, 'Come, Ye Thankful People Come' - Interpreting, 'Jacob's Song'.

"We found our 'Turn, Turn, Turn,' 'Lord of the Dance,' 'Simple Gifts' most liked-and Christmas Processional - with wreath, (advent) sheath of evergreens, and large white candle carried by last girl - very moving and beautiful. I find that each year as girls change in attitudes, their interpretations differ.

"This dance choir, which is in its sixth year (all new members now) started out with 8 and now has 5. This may be the last year; I feel a little devoid of any new ideas and find girls are so busy there's little time for work.

"Would like suggestions for fresh, new ideas (tried to start 'Creation' from Bible reading, but they weren't interested)...."

NEW MEXICO -

Mary Mayhew, Raton Sacred Dance Group, Raton: Mary Mayhew moved here about a year ago from Delhi, California where she was in a Sacred Dance Group for five years. After moving here she found two other women and a young man (choreographer) who were interested in forming a group....In February we did the 'Lord's Prayer' for the World Day of Prayer. In March we danced to a reading of Corinthians I:13. We used a reader instead of music for it and did it during a Sunday morning worship service at the Presbyterian Church in Raton; we also did the reading at the Methodist Church for a Lenten service. We danced at the Methodist Church in June for a regional meeting of U.M.W. Also this month we danced the 'Lord's Prayer' at the Christian Church in Raton. During July John and Mary traveled to Montrose, Colorado to dance for a worship service at the Presbyterian Church....

"We felt honored to be asked to do a worship service for the Presbytery of the Southwest at Ghost Ranch near Abiqui in September. Here is an outline of what we did:
Processional using Doug Adams tripudium step to 'Praise Him'
Call to Worship using 'Morning Has Broken'...
Old Testament reading Psalm 150; reader doing one sentence with congregation responding by holding hands and raising them saying 'Praise the Lord!'
Hymn of Praise sang 'We Praise You O God Our Redeemer, Creator'
Confession During reading of confession people faced back of room signifing the world that they came from
Assurance of Pardon During the reading people faced in symbolizing turning towards God to remind them that we are a forgiven people
Affirmation of Faith using 'I believe' by Glen Campbell, danced by three women...
Hymn Sang Lord of the Dance. During singing people stood during verses and danced around during chorus (those who didn't want to participate just stood.)
Intercessory Prayer Silent Prayers, ... Dance group interprets the 'Lord's Prayer' ...after the interpretation we ask everyone to take hold of hands and pray the 'Lord's Prayer' together.
New Testament reading using Corinthians I:13, interpretation done by three women.
Sermon Time A little was told of the History of Dance in Churches and Worship. Books were mentioned that would be helpful in understanding and starting a sacred dance group. A time for questions, then read from Doug Adams' book explaining about the 5 fold amen and used the example of the living statutes using members of the congregation as statutes. To show a different kind of dancing, John did an improvisational dance to 'Sing a Simple Song' from Leonard Bernstein's 'Mass'.
Now Testament Time A time for people to say something good that has happened to them or a good experience they might have had at Presbytery or in the worship service.
Benediction John and Mary danced 'Be' by Neil Diamond.
Recessional People went out singing 'We Are One in the Spirit' holding hands with someone.

"In August John danced 'Sing a Simple Song' at the Methodist Church at a worship service planned and executed by the Youth Group. The following Sunday Mary danced 'I Believe' in the same worship service, at the Presbyterian Church. We danced 'Do you Hear What I Hear' during the Christmas season.

"For costume we use a rainbow of colors. The women have circular skirts made of satin in green, lavender, blue, and hot pink. John wears black with different colored vests to match the skirts or

sometimes a gold one. For special numbers, Mary has a light blue skirt and uses a white leotard and tights. The women wear matching leotard and tights to go with their skirts. John uses a blue India gauze shirt with white pants for 'Be'. On occasion he has worn levis and 'rhinestone' shirts. The women wear triangular scarves around their necks tied at the back. All of it put together is stunning...."

NEW YORK -

Joan Huff, Oswego, reports: On Nov. 7 three students from St. Univ. College at Oswego and I danced 'Lord of the Dance', to a college choir recording, before the city meeting of Church Women United. Another student and I danced the 'Lord's Prayer' to an adapted solo accompaniment of Malotte's well-known song. The choreography for 'Lord of the Dance' is seven years old but changes each time new dancers perform as each is responsible for one verse. I did the choreography for the choral background and chorus and for the 'Lord's Prayer'."

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Carla DeSola; New York City: "The Omega Dance Group (Carla DeSola, Dir.) recently danced at St. John the Divine Cathedral in NYC with the Trees as part of the Spiritual Summit Conference sponsored by the UN and the Temple of Understanding. They also danced at the NYU Catholic Chapel for the Feast of Christ the King.

"Carla DeSola gave a dance and prayer workshop in the Boston area Jan. 13,14,15....

"Carla danced in Detroit for the first Women's Ordination Conference Nov. 27. She recently gave a three-day workshop in Pa. at the Jesuit Center for Spirituality. Carla danced Dec. 21st at St. Paul The Apostle in Manhattan."

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The Huntington Dancers of Faith, Vira Klawe, Dir. "danced the four Sundays of Advent, Congregational Church of Huntington, Long Island, without music to four sections of Scripture read by Pastor Mooers: Magnificat, Benedictus, Gloria, and Nunc Dommitties, all from Luke; Christmas Eve to the little-known 'A Legend' by Tchaikowsky sung by adult choir, in short bright tunics over tights, velvet skullcaps. Will do half hour program at Public Library April 11th called 'Dance as an Expression of Faith,' stressing simplicity of movement, to lure non-dancers into this activity. Before that, there will be a workshop with Bob Yohn February 28th at above church. Those attending not invited to perform, including me, BUT they may gather at my home later, exchange ideas and be refreshed. (Have studio, will dust) NO CHARGE FOR WORKSHOP, so come if near enough. In March, my group will offer a Women's Corn Dance, same church, at Service, as part of our Bicentennial celebrations, American Indian reference, and 'Lord's Prayer' in Blackfeet Indian Sign Language, made three years ago. 'Corn Dance' uses leather skirts and vests, all in brown, beaded headband, and real Indian recording. Still searching for good choral speech item, modern, timely, to which I can set floor pattern and some little aerial design as well."

(Ed. Note: Check "Cool Tombs" by Robert Marek. Write Marek, RR2, Vermillion, South Dakota 57069.)

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From Brooklyn: Sister Collette Brice will be leading a workshop on using dance in worship in camp settings, February 29-March 2, at Mar-Lu-Ridge Camp and Conference Center, Jefferson, Maryland. The audience will be directors of camps of the American Lutheran Church, Lutheran Church in America and the Lutheran Church-Missouri Synod.

"If you have ideas or experience doing sacred dance with campers, I would appreciate hearing from you. Please send information to Sister Collette Brice, 243 Ryerson St., Apt. 606, Brooklyn, N.Y. 11205."

OHIO -

Ruth Nobel: "I have given four one hour religious dance workshops at the Chagrin Falls Federated Church and at the First Baptist Church of Cleveland to introduce Sunday School Teachers and Church Women United to religious dance and its use with children in the church schools.

"I have danced the 103rd Psalm at several church services in the sanctuary and have

given religious dance programs at several churches in the sanctuary and in fellowship halls, with recordings and readings.

"At an organ recital at the Lakewood Presbyterian Church, October 19 I danced to five selected American Folk Hymns by Dale Wood.

"My most interesting experience was dancing to 'I've Been in the Storm So Long' sung and taught to Willie Mae Wright by her great grandmother who had been a slave and lived to be 116 years old. This was recorded on a tape since Mrs. Wright was in Rome when I danced it at the Ecumenical Service at the International Women's Year at Cleveland Convention Hall, October 26th.

"At the Laity Sunday Service November 30th at Archwood United Church of Christ I danced to records and to readings,'Psalm 103,' 'Jesu, Joy of Man's Desiring;'Nobody Knows the Trouble I've Seen'and the'Prayer of St. Francis of Assissi.' On December 9th I danced Christmas Carols in the sanctuary of the Independence Presbyterian Church."

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Mrs. J. W. Hamilton, Dover: "The Sacred Dance Choir, First United Meth. Church, Dover, used 'Lord of the Dance' in the regular church service recently. It was the last thing on the Service and replaced the Benediction. The congregation joined in each of the choruses, and on the last chorus the choir (singing), the dancers, the guitarists who accompanied the soloist, and the dancers sang down the aisle, and the congregation followed them out...all the time singing.

"The Scared Dance Choir of the First United Methodist Church accompanied a trio of singers in 'A Christmas Eve Prayer' for two dancers: mother and child...at the Christmas Eve Service (words: Lubetkin, music: Oliver, publisher: Richmond Music Press, Inc., Richmond, Indiana P.O. Box 465, PP Station 47374)."

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Shine is a new liturgical dance group under the direction of Merry Beth Pietila, a second year student at the Hamma School of Theology--a Lutheran seminary in Springfield, Ohio. At present the dancers (except for Merry) are all Wittenberg University students. They are Carol Holck, Kendra Nolde, Robyn Koch and Melanie Witwer. The energy level within our group is high, and although the dance abilities vary greatly, the trust and emotional release among members carries our dances through to the glory of God. We take our name from an image of a candle, an instrument used to give light. Consider the flame on the candle. We should allow ourselves to be constantly aware of the breath of the Holy Spirit and where it may lead us to be a light.

"For such a newly formed group we have had quite a few opportunities to share our dance since we began in September 1975.

"Sunday November 23, 10:30 The Covenant Presbyterian Church, Springfield. Four members of Shine danced the anthem to a medley of Shaker Hymns accompanied by the Covenant Choir, as part of a Bicentennial Celebration. We were so well received that we were asked back for the next weeks Thanksgiving Eve service to repeat what we had offered before. In thanks they gave us a love offering to help us pay for the satin skirts we have made, some in red and others white.

"Friday December 5, 1:30, Weaver Chapel, Wittenberg University. For the Wittenberg Women's Guild we danced three new dances: 'O Come All Ye Faithful' in which we used candles and the people sang to organ accompaniment, 'Simple Gifts' a shaker song danced to flute, and 'Joy to the World' with organ accompaniment.

"Sunday December 7, 11:00 Weaver Chapel, Wittenberg University. As a part of the contemporary worship we began the service with a processional and dance to the people singing 'O Come O Come Emmanuel'. After the offering we gave as our gift our dance to the Shaker tune 'Simple Gifts' danced to simple flute music. To end the service, and of course with all the people singing joyously along, we bounded about the sanctuary to 'Joy to the World', and were greeted (much to our amazement!) with applause! What a blessing to end the fall term!..."

PENNSYLVANIA -

Lorraine Blaha, director of the Sacred Dancers of Monroeville United Methodist Church, Monroeville, Pa., has started a second group of young dancers this Fall. They danced to Ecclesiastes 3 as their debut in the Thanksgiving Eve service in the chancel. This was done to just the words, no

music, alternating from girl to girl and coming together as a group during the scripture. For Christmas Eve, both dance groups participated in the Lloyd Pfautch Cantata, 'A Day for Dancing', produced by Lorraine with a full choral group and a live instrumental group. Six of the nine dances were interpreted - Lorraine doing a solo, and the dancers doing the others in 3 groupings. The dancers wore ankle length dresses of sage green guiana with full sleeves in a medieval style with contrasting cranberry ties circling the midriff. The pattern used is Simplicity 7169 and works very well for dancing and is easy to sew. The cantata was intraspersed with carol singing and scripture which introduced the forthcoming dance. The traditional candle-lighting concluded the service.

"If anyone is interested in doing this work, a few suggestions: order music early - especially the instrumental parts as they are rented, unless you specify wanting to purchase a set ($15 to print). Use a variety of dance steps from the 15th and 16th century - English, Spanish, and French. Some props could be: garlands of greenery, banners, long scarves, candles. This work could be used at any time of year, but definitely has a Christmas flavor for most of it."

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Philadelphia, From Divine Light Dance Ensemble: "We had a pretty heavy rehearsal schedule, preparing pieces for a festival honoring Maharaj Ji in Orlando, Florida, November 6-9. There were between ten and fifteen thousand people in attendance. We are also working with our new theatrical director, Frank Straume, who is helping us to go very deeply into ensemble work involving both the dancers and musicians together in the creation of new pieces based on the Knowledge, the meditation Maharaj Ji has revealed to us. It is, in itself, the point of enlightenment of which our divine dance theater is but a manifestation."

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Spiritual Dance and Walk, Saturday, Houston Hall 3417 Spruce Street (usually in the Ivy Room on the second floor). "The outward form of these Dances and Walks are simple movements in rhythm with sacred phrases which are chanted in many languages. The inward feelings are joy, unity, and a selfless ecstacy by which one rises above the denseness of the earth and realizes that this body is truly the Divine Temple. "The Sacred Dance and Walk are ancient teaching tools and practises of devotion. The present forms came as inspiration through Murshid Samuel Lewis, and have continued to evolve through his disciples, through the inspiration of Pir Vilayat Inayat Khan, and through the Spirit of Guidance."

(Ed. Note: Do let our readers know if this is a weekly happening. Does everyone participate? Are there observers?)

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Unitarian Dance Group sponsors a variety of dance experiences on Sundays, 1:30-3:00, 22nd and Chestnut Street, Philadelphia. This is under the direction of Norine Grant.

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"The Water's Fine", a multi-media liturgical drama based on the issue of world hunger, directed by Dr. Hal Taussig, took place on November 15, 1975 at Tabernacle Church, Philadelphia.

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Marcia B. Murray, Pittsburgh: "The Pleasant Hills Community U.P. Church has been busy with its dance services since the return of its three members from the SDG Institute. With the permission of Mary Craighill, eight college and high school students presented 'Benedictus' during an August Homecoming celebration service. The children in the Bible School were included and proved to be a great stimulus for congregational involvement. What a glorious sight and feeling.

"In September, Marcia Murray held a religious dance workshop for churches in the Pittsburgh area. There were eleven churches involved in the day long workshop with fifty people working with subject areas including building a choir, leadership, and choreography. The attendees brought their own lunch and were served a salad by mothers of Pleasant Hills Community United Presbyterian Church dance choir members. Marcia had a lecture demonstration which involved three of five dance choirs and also had a master class for the many levels of

dancers and interested participants.

"The task of working on a marvelous Thanksgiving procession began to take form. The children from grades 2-8 (for singing choir) and grades K-8 (for dance choirs) processed in order of age with offerings of fruits and vegetables and bread in baskets - decorating three tables in the chancel. The children's dance choir then sang and danced to the 'Johnny Apple Seed' prayer. Wow! What an experience.

"The adult choir along with the high school and youth dance choirs presented an evening of Song and Dance in the Advent season for the Women's Association Annual Christmas Evening. A Christmas medley was danced by the eighth grade choir, and the High School and Adult Choirs danced to 'Lo, How A Rose' and 'Glory To God On High' from a 'Day for Dancing.' A duet was offered by two dance choir members when Marcia Murray danced as Angie Frazier sang the 'Ave Maria'. The entire group presented a moving interpretation of 'Silent Night' done with candle formations around the manger. A silent recessional of the congregation terminated the service.

"'Amahl and the Night Visitors' presented two performances on Sunday, December 14, with the High School Dance Choir doing the Shepherds Dance. Three boys and three girls did it - great group of kids.

"The dance and singing choirs K-8 gave the Christmas Eve Children's Service in a 'Night For Dancing'. Masks were made and animal movements were incorporated."

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Kay Troxell, Lancaster: "Last Spring, a Presbyterian (Bryer Helmer), an Episcopalian (Marian Roy), and a Methodist (myself), felt we wanted to dance together for the Lord. Bryer's church, Highland Presbyterian, was open to sacred dance as a part of its worship service, so we prayed and choreographed (our sharing of prayer is as important to us as our dancing) and on Pentecost Sunday shared 'Joyful, Joyful, We Adore Thee' with a most accepting congregation. We also danced "Joyful' at the Lancaster Theological Seminary as part of a service in dance with 'Worship in Motion' the choir of the U.C.C. Church of the Apostles.

"We are calling ourselves 'The Moving Spirit' and have chosen to dress in stained glass colors--gold, emerald, ruby, royal. We wear high-necked leotards with a soft neck scarf or stole that matches or contrasts with ankle-length, bias-cut full skirts. We've had the good fortune to have Lynn Kloske, a soprano, sing with the organ accompaniment when we've danced. She is a speech therapist and her words are always beautifully clear and understandable.

"We were asked back to the Seminary in October to dance, 'Jesus Christ Frees and Unites.' This is the 1975-76 theme hymn of the United Church of Christ and the theme of the World Council of Churches this year.

"'The Moving Spirit' repeated its dances in York, Pa., in November for the First United Presbyterian Church adult class and involved the congregation in the Doxology, 'Alleluia' and 'Alienation and Reconciliation' (a big thank you for the latter to Margaret Cheney for the inspired idea in one of her books). To see a group of eighty with a seated 'I'm just going to watch' attitude changed into a hand-holding walking and singing congregation was a great thrill for us. Another thrill came when the mother of a deaf boy told us after the service how excited and involved her son had become in watching our worship in dance and in participating in the group movement.

"(Have any of you out there danced for the deaf or enable the deaf to worship in dance? I imagine it's a whole field in itself. Perhaps others would be interested in hearing about what's being done.)

(Ed. Note: Your Editor takes dance out to the Deaf School in Marion, Illinois each year - and the 'Lord's Prayer' done with words while a teacher is doing the hand signs is inspiring! Your Editor also had the privilege of having a deaf boy in Doris Humphrey's "Shakers" at Connecticut School of the Dance in the summer of 1963!)

"'The Moving Spirit' prepared two dances for Christmas 'Hey, Hey, Anybody Listening' and 'Mary, Mary, Whatcha Gonna Name That Baby?' for the Highland Presbyterian Church.

"A real high point for dancers in this area was a Workshop in Creative Movement offered in November by the Lancaster Theo-

logical Seminary to launch its Resources Center which will include sacred dance among other Christian resources available to churches and communities. Ginger Keemer of Valley View, Pa., SDG member, offered a full morning and afternoon of warmups, creative movement, sacred dance composition, and discussion that enabled the men and women attending to return to their congregations with exciting new ideas. The Workshop was geared for Sunday School and Youth Groups as well as for the Dance Choir. Ginger is a Methodist pastor's wife, has been trained at drama workshops of the National Council of Churches and has organized Lab dance schools in Florida. During the Workshop's noontime break, we saw a film of Mary Jane Wolbers' Dance Choir of East Stroudsburg State College perform 'A Liturgy of Worship' as it was prepared for Salem UCC in Harrisburg around 1966. For most of us it was an inspiration to see how dance movement can interpret the classic elements of the liturgy."

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From Alice Rader, Whitehall: "...This semester I am completing a masters in education at Temple University. My major study and master's project has been on the universality of spiritual dance.

"Through my study on Sufi dancing I've met several dynamic individuals who lead and support Sacred Dance and have expressed an interest in the Guild. Mary Alice Butkofsky is gathering materials on Sacred Dance for the resource center at Lancaster Theological Seminary. In Portland, Oregon I talked with Tasha Schneider (282-5268) who is actively involved in Sacred Dance. In January a series of workshops entitled 'Religious Tradition in America' will begin. A variety of dance traditions will be presented such as Shaker, Jewish, etc..."

TEXAS -

From Juana de Laban: "...Jerry Bywaters-Cochran Dllasite who is active in the dance field for a number of years, has her own Dance Ensemble and is performing in and around Dallas and Fort Worth, Texas...The most outstanding aspect is the singing accompaniment in many of the programs - old songs with historical significance to religion are evidence of the vital part of dance as included in church services.

"'A Day for Dancing', a festival of Medieval Carols presented at Texas Christian University Fort Worth, with music by Prof. Lloyd Pfautsch ....There are 8 group dances: 1. The Call to Dance, 2. The Dance of Eden, 3. The Dance of Prophesy, 4. The Dance of Announcement, 5. The Dance of Fulfillment, 6. The Dance of Gifts, 7. The Dance of Promise, 8. The Dance of Fternity. This work ues old carols in contemporary settings and by so doing harks back to the origins of Christmas carols, when in medieval times 'to carol' meant to dance. This work was repeated at Southern Methodist University and has been performed a number of times since, also on TV.

"At St. Marks Presbyterian Church in 1974 Jerry presented a program on the first Sunday of Advent. The dances included: 1. I Wonder as I Wander, 2. Ecclesiastes, 3. Carols of the Bells, 4. He is Born, 5. Go Tell it to the Mountain, 6. Let us Break Bread Together, 7. Joy to the World....All dances were carols in celebration and hope of the nearness of our salvation in the coming of Christ. The music was drawn from diverse hymns and the Chancel Choir sang. This was given again this past year. For communion services the Dance Ensemble performed Spirituals -among them 'Let us Break Bread Together' and Jane Marshall's beautiful anthem 'Awake my Heart'.

"At Temple Emmanuel in Dallas a program with the title "At My Grandmother's Knee' was presented on March 9. The ideas were drawn from the folk heritage and the early Jewish tradition of religious dance and song. The choreography was by Jerry to music by Sergei Prokofieff's 'Overture on Hebrew Themes.' The story involved the dramatic characterization of the grandmother, the Rabbi, Mother, Father, the Bride and the Son....

"Another church service centered on the Liturgical music of Eastern Orthodox Churches and stressed the Armenian tradition. Dances of celebration again go back to the folk religion of the people. The dance song 'Lepo Leh Leh' with musical arrangement by K.A. Aigouni was sung in Armenian by Caro Carapetyan....

"The written notes attached to the Order of Worship are indeed helpful and highlight the significance of dance in the church services. One such example: 'What is the relationship between dance and religion?' The Bible tells us that dance was a form of worship in Old Testament times. We know that David danced before the Lord, and Psalm 149 exhorts Israel to praise the

Lord's name in the dance. There is evidence too, that dance was a part of the early Christian church. Even after the dance left the church itself, dance of a religious nature was still common. Indeed, our word 'to carol' is a present day reminder of this, for a carol was originally a dance, religious in character, performed outside the church on feast days such as Christmas and Easter. It has only been in fairly recent times that a carol has come to be thought of as a purely musical form.

"That dance is a natural vehicle for religious expression is apparent to the dancer, for as he trains his body - and remember, the dancer's instrument is not outside his body like a violin; it is his body - he also becomes increasingly aware of the miracle of God's creation.

"In worship, dance is inherent. As we rise or kneel at the Communion table, or sit or cup our hands, etc., we convey some mood and symbolic act of worship through bodily movement. Today the dance is once again coming into use as an expression of worship in Christian churches.

"In his book, 'World History of the Dance', Curt Sachs says,'Music and poetry exist in time; painting and architecture in space. The creator and the thing created, the artist and the work, are still one and the same thing'. The dance is the mother of the arts, giving rise to all others....."

WASHINGTON -

From Therese W. Elliott, Spokane: (Ed. Note: The following is excerpted from an article appearing in the Spokane Daily Chronicle, Nov. 27, 1975.)
"The dance, particularly ballet, can well express deep religious feelings. At this Thanksgiving time, one of Spokane's veteran dance teachers....tells how she is using this sacred dance form in churches and at other gatherings. Last Sunday, the group of women ....performed in Mrs. Elliott's church, Westminister Presbyterian...

"'We can express our day-by-day thankfulness to God in so many ways, that we need not be limited by the more formal ways of giving thanks.'

"Mrs. Elliott, a member of the Sacred Dance Guild....explained that some years ago 'something within me, a special urge, started me on my work with the sacred dance as a means of expressing the spiritual in movement of the dance.'

"For the past five years some of her older pupils have performed at church and other functions at Christmas, Easter and Thanksgiving, she said, adding, 'My own church has been tremendously supportive, also Daughters of the Nile and Ladies of the Oriental Shrine, with whom I work...'"

WISCONSIN -

From Ruth Browne, Waukesha, Oct. 26 before Communion at 'Community of the Living Spirit' Sun. Service, five third graders performed 'Light of the World' from Godspell. I choreographed. They wore crowns they made of construction paper with their own symbols of light. They wore capes which were thrown over heads at the line 'if you hide your head under a bushel, etc.' At line 'So let your light shine before men' they each went out to their section and touched and shook hands with people. The congregation sat in a circle with the performers inside. The performers distributed Communion to the people immediately following.

"Nov. 2: At 'Community of Living Spirit' Sunday liturgy I performed the 'Our Father' - our instrumental group accompanied, and the congregation joined in vocally and with the movements. I emphasized the 'Hallowed be Thy Name' movement and the 'As we forgive those who trespass against and they followed along. It was very enthusiastically received."

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(Ed. Note: The following is a brief form of the Application)

Application Form for Scholarship Aid Through the Sacred Dance Guild Memorial Endowment:

Name:__Address:__Telephone:__Church where Active:__Sacred Dance Guild Member:__How Long__Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.)__What is your concept of the use of dance as religious art?__Event for which financial aid is requested:__
Of what value do you hope this event will be?__Cost of event to you__How much can you finance yourself?__If scholarship aid is limited, do you have other sources?__

(Cont'd. Pg. 30)

Special Announcements (Con'd. Pg. 1):

Mar. 7: 9:30 and 11:00 Worship Service, Old First Presbyterian Church, Lafayette, Ca.

7: Jubilate Dancers, Lenten Service, First Plymouth UCC, Denver, Co.

Apr. 3: Dance in Worship Workshop. Contact Susi Morgenstern, 419 Castello Rd., Lafayette, Ca. 94549.

Holy Week: Service of Shadows by Jubilate Dancers, Denver, Co.

11: Public Library "Dance as an Expression of Faith", The Huntington Dancers of Faith, Long Island, N.Y.

23-24: Rocky Mtn. SDG Workshop. Doug Adams, leader. Contact Carla Gilbert, 3712 Nielsen Lane, Denver, Co. or Phone 303-757-6003.

Aug. 41st Inter. Eucharist Congress, Philadelphia. Liturgical and Sacred Dance. Contact Fr. D'Addexio, Eucharist Congress, 222 N. 17th St., Phil., Pa.

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** ** ** Recommended Reading ** ** **

"A Dancing People" by Sr. Adelaide Ortegel, S.P., associate director of The Center For Contemporary Celebration in West Lafayette, Indiana. She draws upon her own experience in movement, liturgy and leading workshops. Highlighting the book is a personal interview with world famous mime, Marcel Marceau, who spoke about his ideas of the role of dance and mime in the church. Cost: $4.25. Write The Center For Contemporary Celebration, P.O. Box 3024, West Lafayette, Indiana 47906.

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"You Can Choose Christmas" by Clyde Reid, published by Word Books, Waco, Texas. Cost unknown.

A CALL FOR ARTICLES ON SACRED DANCE:

Doug Adams has accepted the invitation to edit an entire issue of Folk Mass and Modern Liturgy devoted to sacred dance. The deadline for getting articles to him is May 1976. He will select the best articles to appear in the Modern Liturgy issue that will be published after that time. The emphasis is on practical suggestions for developing a dance (with congregation or for dance choir) that uplifts different times of the church or national calendar, or different sacraments. How does dance at Easter differ from one at Christmas or Pentecost? What are appropriate dances to be done at labor day, tax day, beginning of school, beginning of summer vacation? What dances may be done at communion, baptism, marriage, funeral? What other media may be effectively used--which music, which paintings -- and how developed into dances? An Article should develop one choreography and its use in worship--also how to introduce it and involve the people before and during the dance could be described. The more specific the better. Doug may also edit articles for inclusion in that magazine at other times, so send him your articles as soon as possible. While authors will not be paid for the articles, it will be good publicity for the Sacred Dance Guild and each author. Se Send the articles to Doug Adams, Department of Religious Studies, Fine Arts Building, Room 304, University of Montana, Missoula, Montana 59801. (Doug will donate his honorarium for editing the issue to the Sacred Dance Guild Endowment Scholarship Fund.) Bring your best biblical, historical, theological and artistic insight and skills to this task and inform the people with the dance.

FREE FREE FREE FREE FREE FREE

All SDG members are eligible to receive a free copy of Doug Adams' "The Chagall Windows as Choreography: Stained Glass As Inspiration For Dance In Worship." Doug details how a dance choir and congregation separately or together may inspire the movement/meaning of their worship by looking to their stained glass and other art in their church. The art thus informs the worship and education of the church; and the people develop closer relations with the art and each other. May also be used in classes that rely on art in books or slides that may be later integrated into worship. To receive your free copy: Send a self-addressed stamped envelop to: The Sharing Co. P.O. Box 190, North Aurora, Ill.,60542 and request "The Chagall Windows as Choreography".

Short Form Application (Cont'd from Pg. 28)

Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.):___ ___ ___. Send application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

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More DATES --------DATES

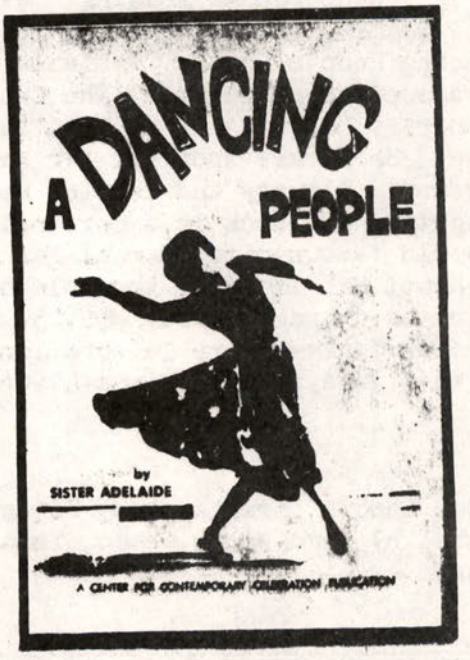
March 6th: Concert "Come Share the Spirit", Jazz and the Church, North United Methodist Church, 38th and Meridian St., Indianapolis, Indiana, 8 p.m.

June 13-July 2: Doug Adams invites SDG members to Montana to take summer courses in dance and sacred dance at the University of Montana. Then Doug will lead a course on sacred dance from either July 5-9 or 19-23. The course description is given below; and those interested either course sh should contact Doug Adams, Religion Dept. Room 304, Fine Arts Bldg, Univ. of Montana, Missoula, Montana 59801:
Dance in Western Religions: An exploration in forms and meanings of dances used through the history of western religions: e.g. Israelite and early church dance and man's responsibility in history; Eastern Orthodox dance and diversity in community; medieval Catholic dance and problems of authority; Hasidic dance and mysticism; nineteenth century Shaker, frontier camp meeting, and black church dance and reassertion of equality; 20th century movements and religious contours. The course may be taken for credit or not, as the participant chooses.

BICENTENNIAL NOTE: Kay Toxell, Lancaster, Pa.: "I am looking forward to learning from the Newsletter what other dance choirs are planning to do in conjunction with the Bicentennial celebration?"

************SPOTLIGHT ON NEW MEMBERS*****************

Baker, Maryam, 867 Almaden St., Eugene, OR 97402
Beard, Jolene, 13456 W. 1st Ave., South, Delhi, CA 95315
Birch, Janet B., 27 Spring Haven Rd., Wheeling, WV 26003
Butkofsky, Mary Alice (Mrs. Ed.), 221 Green Lane Dr., Camp Hill, PA 17011
Eggers, Lucille (Mrs. William, 633 Cobh Rd., River Vale, NJ 07675
Fleischmann, Susan, 2301 S. Joyce St., Arlington, VA 22202
Grimm, Larry (Rev.), First Presby. Ch., 800 West Texas Ave., Midland, TX 79701
Ishaqjud, 867 Almaden St., Eugene, OR 97402
Jablonski, Moineddin Carl, 147 Humboldt Ave., San Anselmo, CA 94960
Jenson, Phyllis (Mrs. Vincent), 504 2nd Ave., Audubon, IA 50025
Laudate (Group) c/o Martha Grohusky (Mrs. David), 247 Glenwood Dr., Kalispell, MT 59901
Moss, Madeleine (Mrs. William), 9 Bryn Mawr Rd., Wellesley, MA 02181
Ortegel, Sister Adelaide, Center for Contemporary Celebration, PO Box 3024, West Lafayette, IN 47906
Patrick, Shirley, 1st Ave. North & Cortez, Delhi, CA 95315
Roy, Sandra Kaye, 819 Chestnut St., Erie PA 16502
Skiba, James, St. Francis Seminary, Loretto, PA 15940
W.I.M. Group (Worship in Motion) c/o Doris Houghton (Mrs. Elmer), 137 N. Ruggles, Bronson, MI 49028



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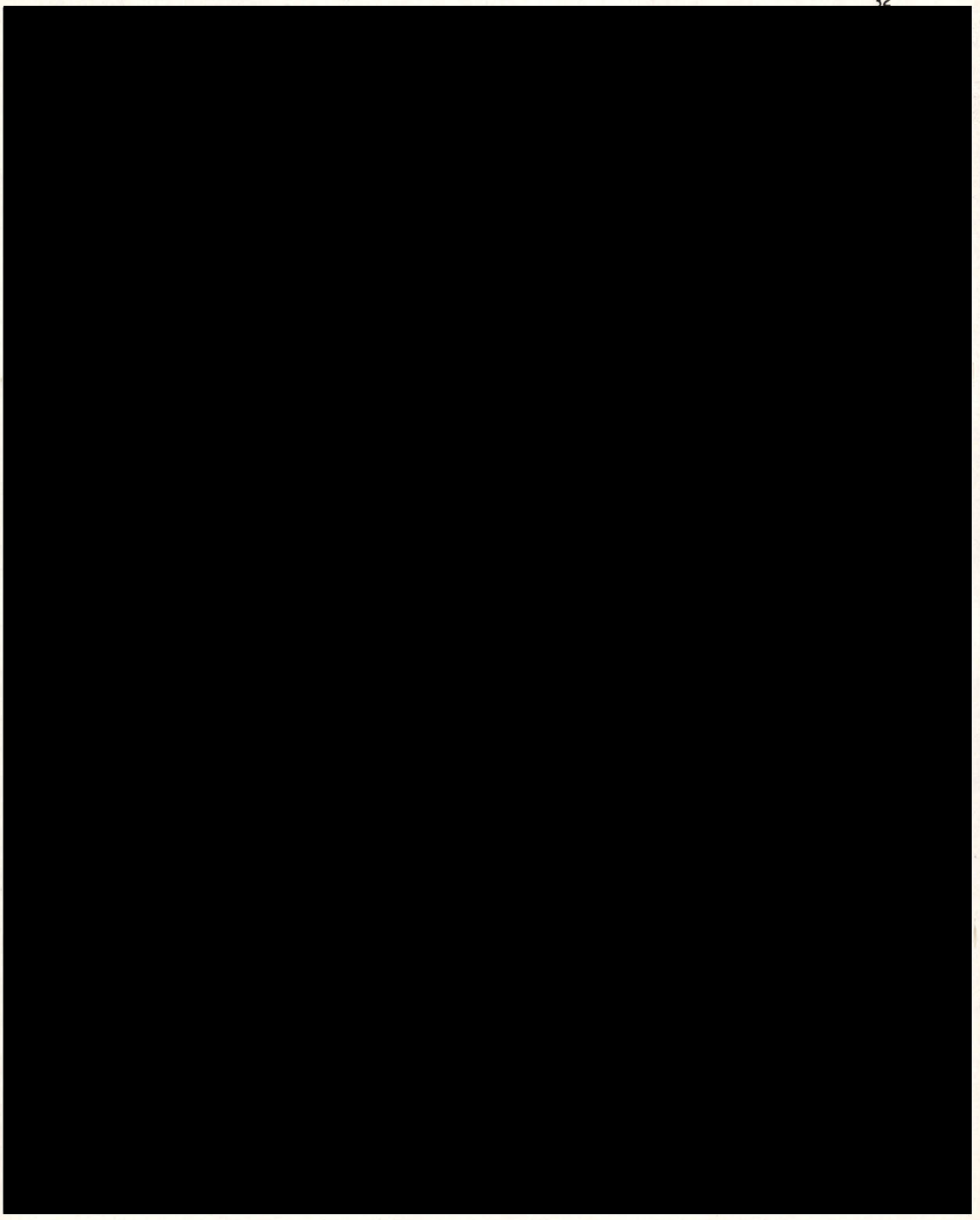
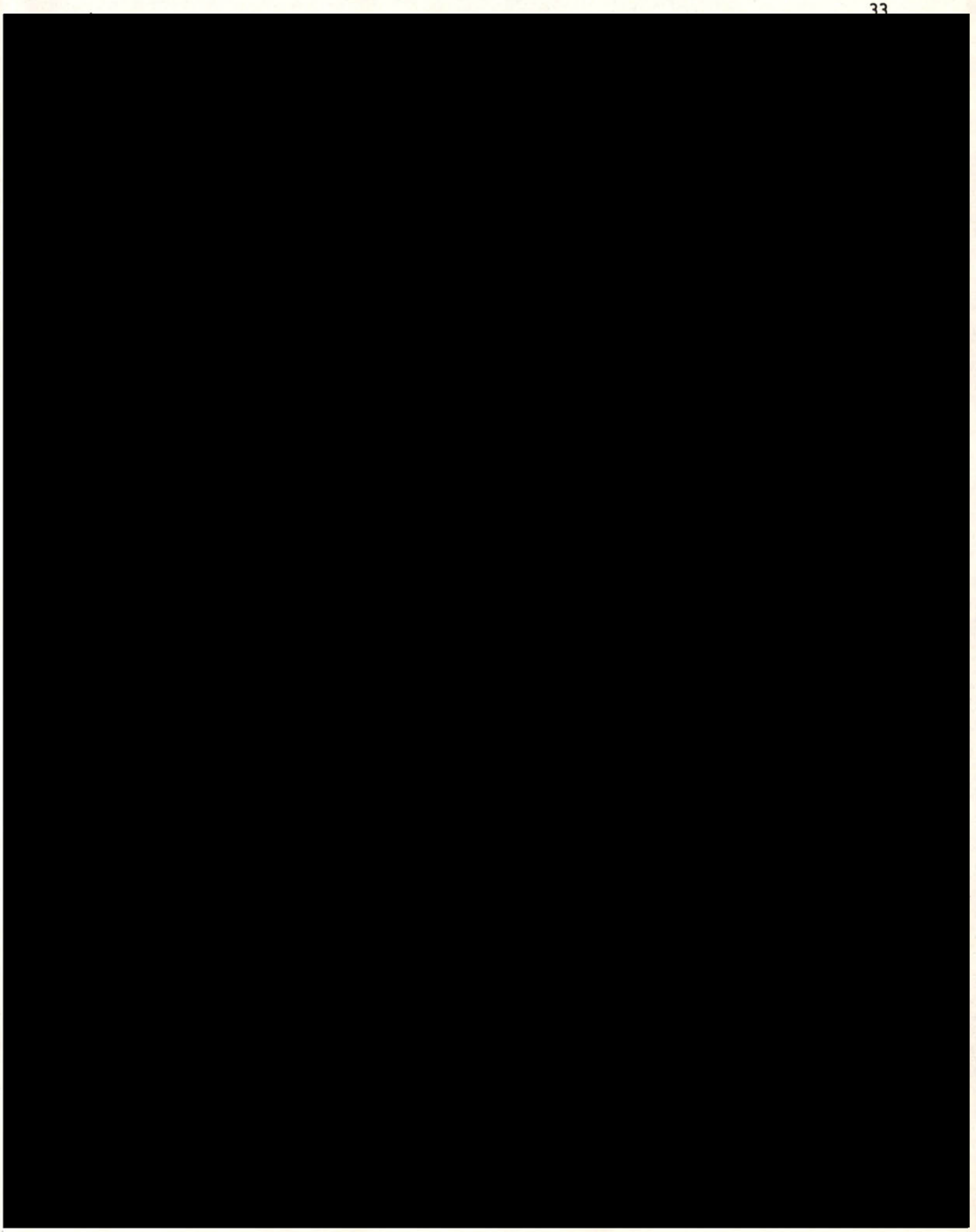
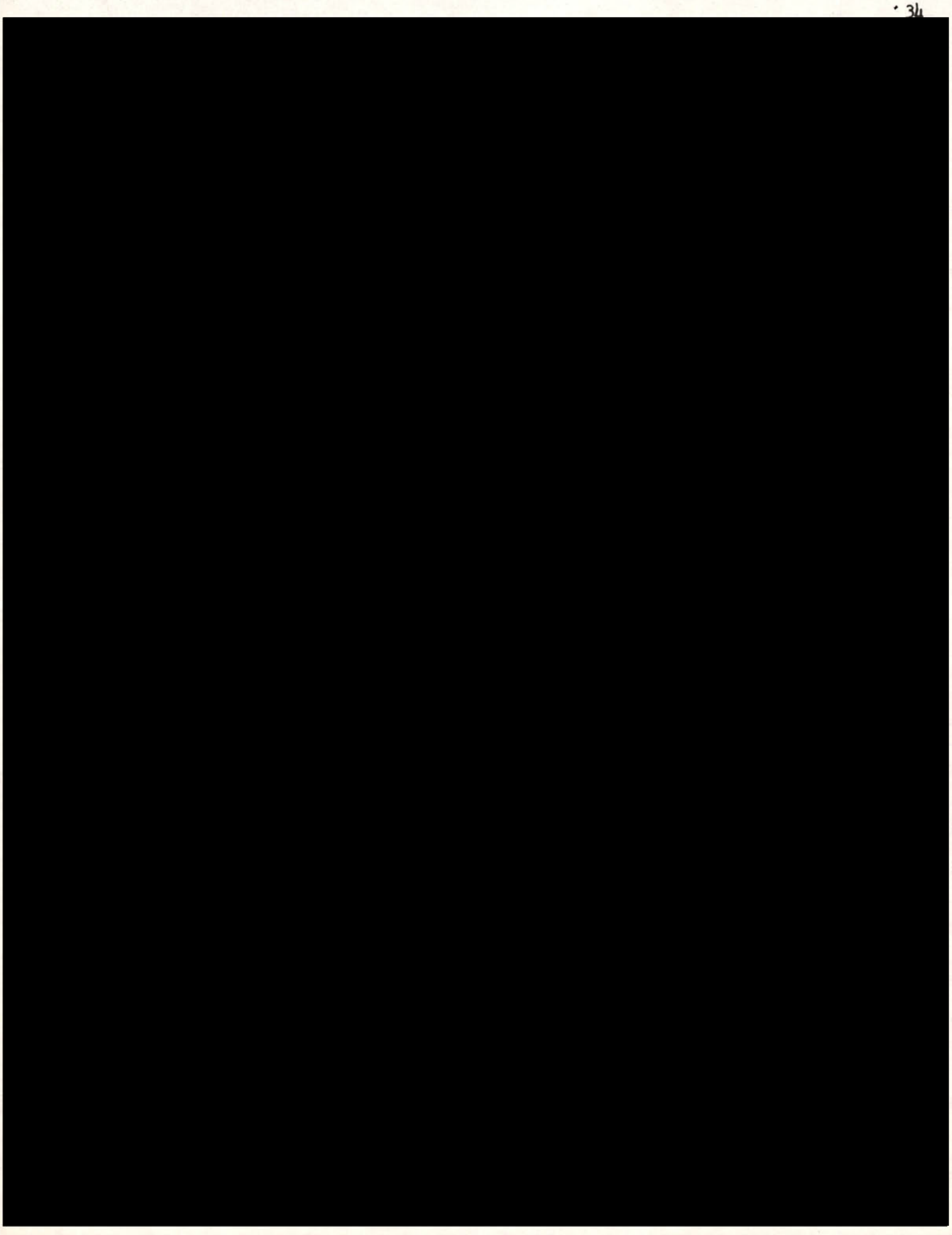
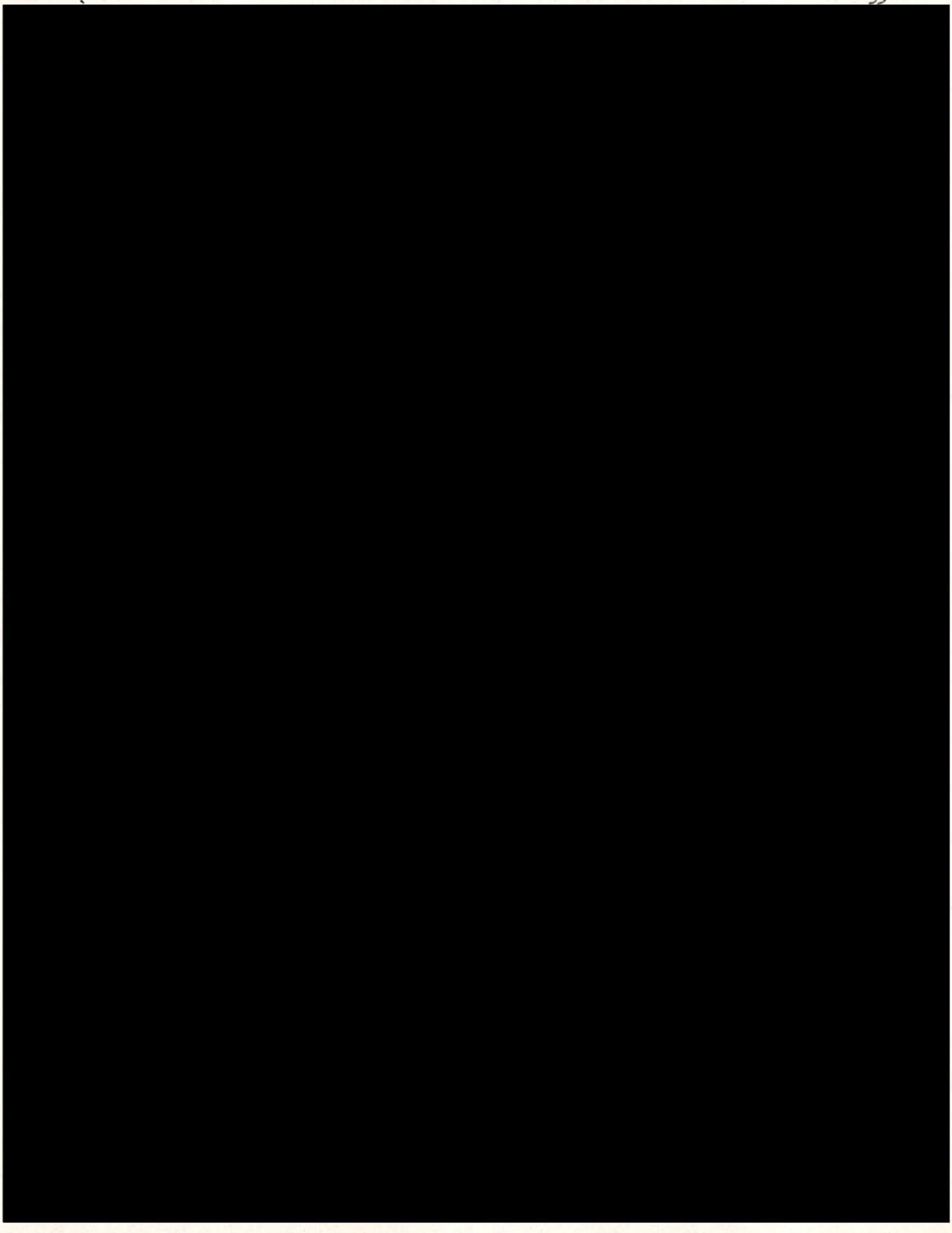
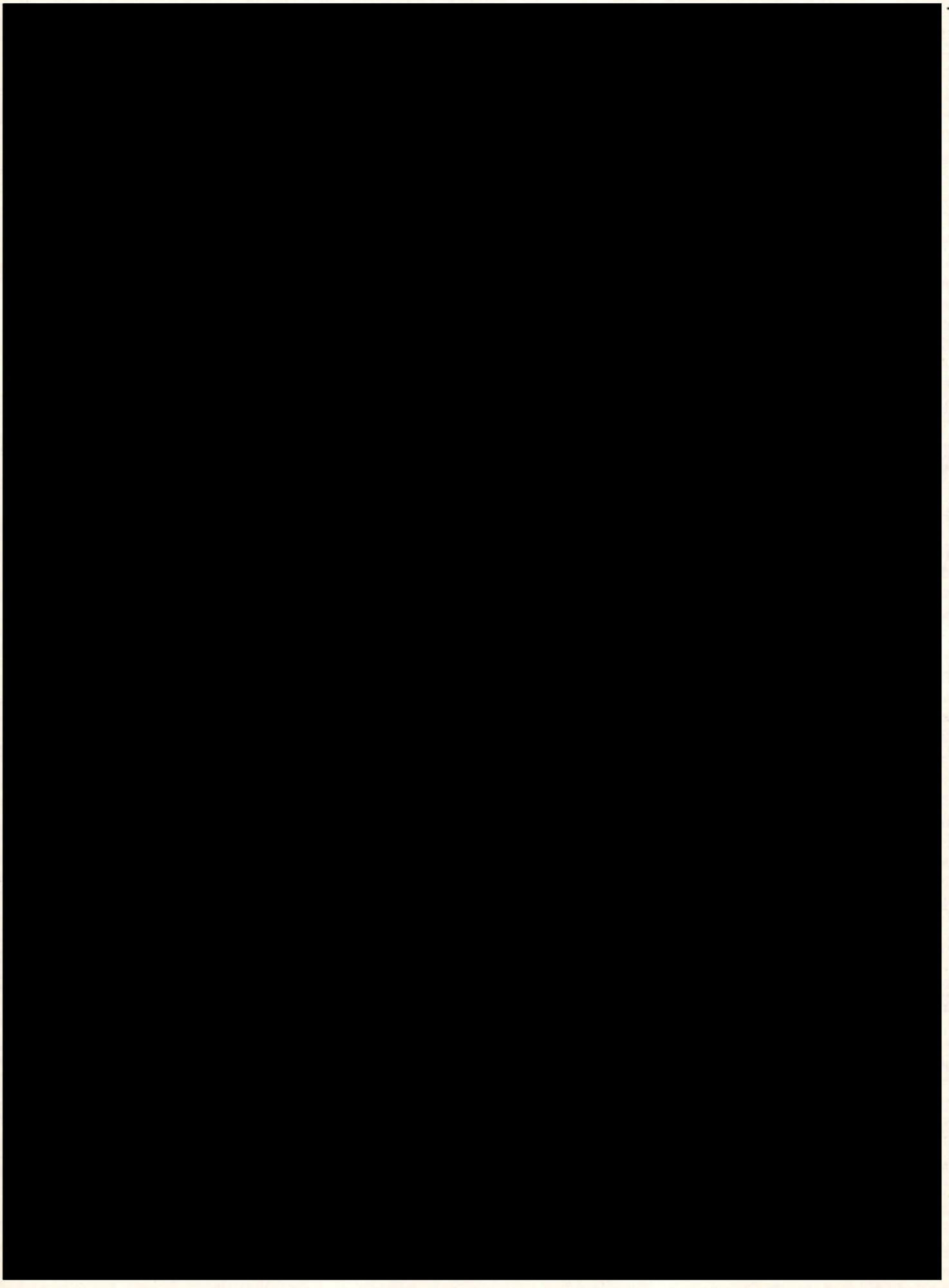










The following are Psalms from "Sing a Song of Gladness" by Candance Clayton, ARCH Books Concordia Publishing House, St. Louis, Missouri

Psalm 8

I look at the sky, which You have made,
At the myriad lights glowing there,
And I ask, "What am I that You think of me?
Oh, Lord, what am I that You care?"

You've made me to rule this glorious world,
You've crowned me Your child and heir.
Oh, Lord, I can only sing Your praise
When I see how much You care!

Psalm 23

I can feel the love of God
Surround me as I go
Through peaceful fields, by waters still,
On high paths and on low.

The things I fear all disappear,
Each snare, each enemy.
God's love directs my every step,
Surrounds me, sets me free.

Psalm 96

Roar, oceans, with a mighty sound;
Fields, come alive with song;
Shout your joy out loud, you woods!
Your God is great and strong.

Sing a new song to the Lord,
Creatures large and small!
People, pause and sing to Him,
For He has saved us all.

Psalm 19

God's glory echoes through the skies;
It whispers with the dawn
And trumpets in the setting sun
When day is almost gone.

Although they never make a sound,
God's works His goodness tell
From voices mute the message rings:
"Praise God, for all is well!"

Psalm 24

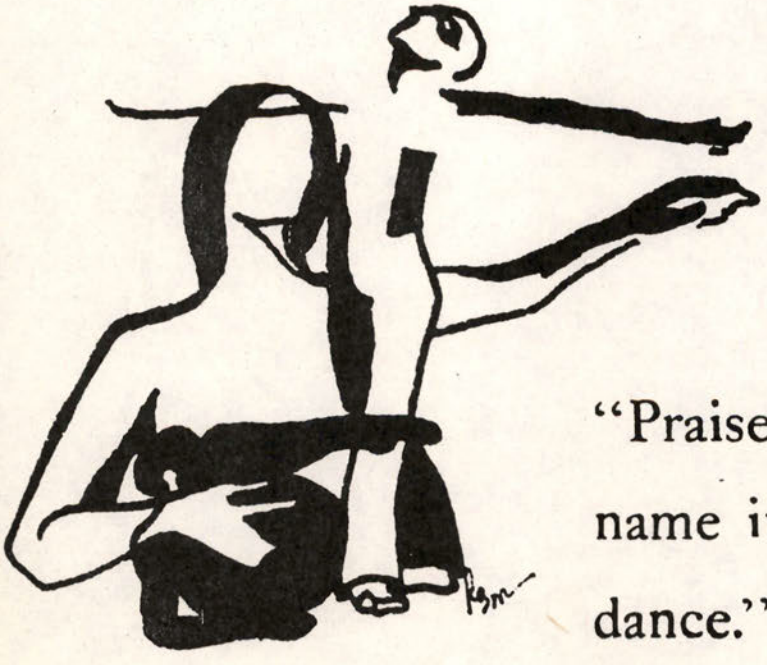
Open the gates! Fling them wide!
The great King will come in,
The King who has defeated
Evil, death, and sin.

His kingdom cannot falter;
He rules from shore to shore.
Open the gates! Fling them wide!
Sing praise forevermore!

Psalm 100

Sing a song with all your heart;
Show God that you are glad
That He made snow and butterflies.
It's no time to be sad.

God made you and God made me.
We all belong to Him.
Our God is good, so sing your praise
With choirs of seraphim.



"Praise His name in the dance."

Psalm 150

Ten of the folded cards (featuring the front design noted here) with blank interiors are available in each package for $2.00 per package from Mrs. Mary Jane Wolbers, 111 South Green Street, East Stroudsberg, Pennsylvania 18301. The card is designed by Rhonda R. Rosenblatt with all profits going to the scholarship fund of the Sacred Dance Guild in honor of Ruby Henderson (now known as the Sacred Dance Guild Memorial Endowment) to enable students and others to attend Sacred Dance Institutes. The cards may serve as regular everyday note cards or one may fittingly use them to convey holiday greetings.